A PRACTICAL NEW

GRAMMAR,

WITH

Exercises of bad English:

OR, AN

EASY GUIDE

To SPEAKING AND WRITING

THE ENGLISH LANGUAGE,

PROPERLY AND CORRECTLY.

CONTAINING

I. ORTHOGRAPHY, or True Spelling; which treats of the Sounds and Uses of the several Letters in all Positions; of the Division of Words into Syllables; and the Use of Points.

II. PROSODY, or the Art of Pronouncing Syllables in Words truly; with Tables of Words properly accented.

III. ETYMOLOGY, or the Kinds of Words; which explains the several Parts of Speech; their Derivations and different Endings; Change and Likeness to one another.

IV. SYNTAX, or Construction; which teaches how to connect Words aright in a Sentence or Sentences.

TO WHICH IS ADDED,

A CURIOUS AND USEFUL

APPENDIX.

A New Edition, Enlarged, Improved, and Corrected.

BY A. FISHER.

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THE

PREFACE.

THE Method *of conveying, denoting, or expreſſing the* Ideas *of one Perſon to another, in* Diſcourſe *or* Writing, *is univerſally called* LANGUAGE.—*And the* Art *of doing the ſame by Rule, or in the Manner the beſt Speakers and Writers expreſs their Sentiments, is every where called* Grammar; *which is truly accounted the Baſis of Literature, being the Source from which all the other Sciences proceed.*

THE Parts *of* Speech, *or* Kinds *of* Words, *which conſtitute any one* Language, *are the ſame in all others,* i. e. *whatever Words are* Names, *or* Noun Subſtantives, Verbs, *&c. in* Engliſh, *are the ſame in* Greek, Latin, French, *&c. though expreſſed by different Terms; alſo ſome general Rules of Grammar are univerſally applied to all Tongues. A Perſon, therefore, who underſtands* Engliſh *Grammatically, muſt be allowed to have a good Notion of Grammar in general,* i. e. *that of every other Nation, and conſequently, if he endeavours to learn any other Tongue, will, from this Analogy, find his Progreſs ſupriſingly facilitated. On the other Hand, the Man who ſpeaks and writes* Engliſh *by Rote only, or through Cuſtom, from being his Mother Tongue, cannot be ſuppoſed to have any reflex*

Notions

Notions, or reaſonable Aſſurance that he does it either with Propriety or Elegance: But by acting at Random only muſt needs be frequently making Soleciſms, falſe Concord, *and betraying his* Ignorance *upon the moſt trivial Occaſions; alſo, by being unacquainted with Grammar, or unable to expreſs himſelf properly, he muſt of Courſe be a Stranger to the Beauties of Language, the Eaſe, Elegance of Style, &c.*

THAT *the* Engliſh Language *is as copious, ſignificant, and harmonious as any other in the World, none pretend to diſpute: Therefore to argue, or even to imagine, it contains not ſo much intrinſic Value, Excellence, &c. as to admit of Order, Uniformity, and Concord, to which Rules may be adapted, would be highly abſurd and ridiculous; ſince without theſe Properties, no Language can be perfect and intelligible.*

IF *therefore the* Method *be allowed to be* clear, *the* Plan well laid, *and* duly executed, *this Book can need no other Recommendation than its own general and extenſive Uſe.*

How *far I have followed theſe neceſſary Principles, is left to the Deciſion of all candid and judicious Readers; for I ſhall not run into that* ungenerous, *though* common *Faſhion, of raiſing the Reputation of my own Book at the Expence of my Brethren on the Subject, or ſtart Objections to others for my own Advantage.— But, on the contrary, am ready to allow, that, by how much more ſoever we are indebted to the ingenious Contriver of any new Scheme for the*

public Advantage, than to him who only improves upon it; by ſo much ought I to be content with the leaſt Share of public Thanks, and the greateſt of its Blame, if this Grammar, as the laſt, be not equal or preferable *to the beſt yet publiſhed.* Only, As *this contains a larger* Syntax, *with* Exerciſes *of* Bad Engliſh, *and ſome other* Praxiſes *and* Peculiarities *entirely new, (mentioned in the* Method *of* Teaching) *never any Thing of the ſame Nature appearing in an* Engliſh Grammar *before, I run the Riſk of Singularity: Therefore in theſe, as well as in all other Points, wholly relying on the Merit of the Work, I refer it entirely to the impartial Judgment of the Public; and hope a judicious Compariſon with other Grammars will be the only Means of recommending* This.

It *is a frequent, nay almoſt a generally received Notion, that without learning* Latin, *or other Languages, we cannot arrive at a thorough Knowledge of* Engliſh.

In *Anſwer to which, I beg Leave to obſerve, that the Reaſon why thoſe among us, who have learned* Latin, *&c. are greater Adepts in our own Language than thoſe who have* Engliſh *at Random, or ungrammatically, is entirely from the Knowledge of* Grammar in general; *which they acquire by learning ſuch or ſuch Languages by it: For though every Language has its peculiar* Properties *or* Idioms, *the Nature of* Grammar *is, in a greater Meaſure, the ſame in all Tongues, as before obſerved.*

If

PREFACE.

IF *to be Maſter of any Language, ſo as to write it with* Propriety *and* Exactneſs, *is to underſtand it* grammatically; *it muſt certainly be a* nearer *or* more concise Way *to the Perfection of ours, to learn the* Engliſh Grammar itſelf, *than to go about and learn the* Latin one, *&c. merely to come at the Knowledge of our own from the Nature of theirs.*

MY *principal Deſign in compiling this Grammar, entitled* A Practical New Grammar, with Exerciſes of Bad Engliſh, *&c. was to render, in as eaſy a Manner as poſſible, a perfect and critical Knowledge of our* Mother Tongue *attainable to every Perſon of common Capacity, without the help of any other Language, and that in a ſhort Time: In the Proſecution of which, though I have adhered ſtrictly to my firſt general* Plan, i. e. *that of completing the* Engliſh Scholar, *and have had the Pleaſure of finding the former Editions well received by the* Public, *I have, through longer Practice in teaching, more nice* Obſervations *on the Language, its* Idioms, *&c. judged it neceſſary to make ſeveral conſiderable* Alterations *and* Amendments, *and have added a new Chapter of* RHETORICAL TROPES *and* FIGURES *in this Impreſſion; all which, I preſume, will be found uſeful, and greatly contribute to facilitate the Completion of an* Engliſh *Education.*

I, FOR *my own Part, have the Satisfaction to be aſſured, by* Experience, *that any Perſon of a tolerable Capacity, may, in a ſhort Time, be taught*

to

to write Engliſh *independent of the Knowledge of any other* Tongue, *and that as* properly *and* correctly *as if for the* PRESS: *Yet notwithſtanding the Pains many Writers have taken towards* ſpeaking *and* writing *our Language aright, with what Improvements Grammarians in a long Succeſſion have made upon one another, Grammar is ſtill ſo frequently taught, or but pretended to, by Maſters, who are either ignorant of it themſelves or, at beſt, (and to which I would rather aſcribe it) never got the Art of teaching it to any Advantage to the Scholar; that (like all other good Things proſtituted to mean Purpoſes, or on frivolous Occaſions) it is ſo far denied the great* Reputation *and* Eſteem *due to the genuine Excellency of it, that it is become almoſt ridiculous to profeſs it; and as no Pains ought to be ſpared in forwarding a Science of ſuch general and extenſive Uſe, a right and infallible Way of Teaching, (could it be preſcribed) would not by any Means be ſuperfluous: I have therefore annexed the following compendious* Method, *which I have uſed with uncommon Succeſs for ſome Years paſt, and humbly recommended the ſame, and the Book in general, to the conſideration of all thoſe Gentlemen,* &c. *who are honoured with the Care and Education of Youth, as well as to the Peruſal of ſuch young Ladies and others as are deſirous of improving themſelves at their leiſure Hours, in* Spelling *and* Reading.

A. Fiſher.

A PRACTICAL METHOD
OF
TEACHING ENGLISH GRAMMATICALLY.

ORTHOGRAPHY conſiſting of Sounds and the Variation of Sounds, Rules and Remarks calculated to capacitate and forward a Child in Spelling, and Reading ſhould conſequently be inculcated in the Courſe of his learning to read; to which End I have attempted to lay down Orthography in a regular and practical Syſtem, in a plain, eaſy *Spelling Book* entitled, *The New Engliſh Tutor*, or *Modern Preceptor;* which muſt neceſſarily throw a greater Light upon the *orthographical* Part of our Language, than my *Exerciſes of bad Engliſh* firſt did upon the *ſyntaxica*, and be as generally approved of and practiſed. But to thoſe who have been taught to read in the old, tedious, random Way, I would adviſe that Orthography be taught in the following Manner, which is beſt adapted to the Conceptions of Youth.

After the Scholars know their Letters, ground them well in their Monoſyllables, with the ſoft and hard Sounds of *c* and *g*, and in what Poſitions they are ſo and ſo, [*ſee p.* 17, 19.] in the Uſe of *e* ſilent, and when it is ſo [*ſee p.* 7.] to ſound *ph* as one ſingle Character, *f;* to thiz *th* through the Teeth, like the *Greek* Θ *(Theta);* and in like Manner with *ch*, *ſh*, *th*, and *wh;* this they will ſoon learn from Word of Mouth, by frequent Repetitions. When they are advanced to Words of more Syllables, let them be uſed to a diſtinct Pronunciation of each Syllable, with a careful Obſervation of the Letters that compoſe it; and to prove their Diviſion by Rule.

Though Orthography be a very material Part of Grammar; yet, as a Multiplicity of Rules are more apt to puzzle and confuſe than inſtruct and advance young Scholars, Learners ſhould not be troubled with Exceptions to general ones: But concluding them

them grounded by Cuſtom in the above, with the Addition of a few more of the moſt material Obſervations, ſuch as *ci*, *ſi*, and *ti*, [*ſee p.* 32, 52.] the Uſe the *double Accent*, &c. I would excuſe a more critical and thorough-Repetition, till frequent Exerciſe in ſpelling the Tables by Heart, &c. has made them Maſters of natural Sounds and common Words; after which they will be better able to remember Rules, and their numerous Exceptions, with leſs Difficulty.

When they can read pretty tolerably, they ſhould be accuſtomed to the true Uſe of *Stops* and *Marks*; as th Proportion of Time peculiar to each Stop, together with proper Cadence and Emphaſis, divide the Sentences, and thereby render what they read intelligible and harmonious.

Then, as explaining and inculcating Rules by Example muſt needs be the eaſieſt and moſt effectual Way, I would recommend the following Table of Words, with the Method of proving them, as a Praxis for Orthography, ſeeing they conſiſt of ſuch Letters as vary in their Uſes and Sounds, according to the different Poſitions, [*ſee p.* 53.] After this, they ſhould be employed for ſome Time in writing the Words down, whilſt the Maſter* or one of the Scholars reads a Paragraph from the Spectator, Newſpaper, &c. and let all who are appointed to write, copy from his Reading; then, to create an Emulation, compare their Pieces, and place the Scholars according to the Deſert of their Performances.

Let the Maſter write down all their miſ-ſpelt Words right in their Writing Books, to be got by Heart before they leave them; and withal, make each

* Whoever reads, ſhould obſerve to pronounce diſtinctly without loſing the ſound of one ſingle Letter, except ſuch as ought to be ſilent, and to divide regularly in pronouncing.

each Scholar write his own into his Pocket-Book, kept for that Purpoſe. Thus, in a ſhort Time, a great Reduction of their falſe Spelling may be expected, eſpecially if the Maſter inſiſt upon their Care in the Peruſal of thoſe inſerted in their Liſts, and make a ſecond Miſ-ſpelling of the ſame Words a great Fault.

As for PROSODY, I believe it will be found the moſt ſpeedy and effectual Way to a right accenting of Words, to make them pronounce, with a due Regard to *Accents*, where they are marked properly, (as in the following Tables) which will both ground them in their Spelling, and accuſtom them to a right Pronunciation. This is the only Method that can be taken with any Succeſs, till they underſtand Etymology, or the Nature and Kinds of Words, on which all other Rules in Proſody depend.

ETYMOLOGY is next to be run over in its moſt material Points, *i. e.* ſuch as are moſt eſſential in deſcribing to what Part of Speech each Word particularly belongs. Many a poor Scholar has been bewildered and loſt in your long and tedious Etymologies; to prevent which I would recommend this ſhort, but, as I think, pertinent Abſtract, with a Praxis to exemplify and prove the ſame, &c. [*ſee p.* 100.] But I would adviſe, that Scholars be not puzzled with the different Kinds of Particles till they have firſt got the *Names*, *Qualities*, *Relative Names*, and *Verbs*, after which nothing will remain upon Hand but the *Particles*, which, I believe, may be ſooneſt diſtinguiſhed from one another by the following Method.

Make the Scholars write them down in their reſpective Pocket-Books, as under Adverbs, | *ſee p.* 89. | *now*, *to-day*, *already*, *before*, *yeſterday*, *heretofore*, *long ſince*, &c. All the Adverbs without Diſtinction of *Time*, *Number*, *Place*, &c. and ſo with the *Conjunctions*, *Prepoſitions*, and *Interjections*. Thus a Scholar,

Scholar, having them all in a little Space under his Eye, may ſoon be made acquainted with the Nature and Properties of each.

Among many Maſters who pretend to teach Grammar, I know Etymology is either entirely neglected, or, above every other Part, taught to little Purpoſe, tho' that on which all others in a great Meaſure depend; and, in my Opinion, ſo very eſſential to polite Writing, that I cannot think any one qualified to ſpeak, write, or compoſe with a happy Propriety, a Clearneſs and Comprehenſiveneſs of Expreſſion, who has not a thorough Knowledge of, and pays not a proper Regard to it.

In learning *Latin*, making Exerciſes from falſe Concord is reckoned the moſt expedient Method to a thorough Knowledge of Syntax; and though our Language is leſs tedious and difficult in this Part than the Latin, having fewer Genders, Caſes, Times, &c. yet, I think, *Exerciſes of bad Engliſh*, under the few Rules we have, after the Manner of *Clark's* or *Bailey's Examples for the Latin Tongue*, muſt needs be altogether as requiſite to a critical Knowledge of our own. To which End, I have laid down the following Exerciſes, [*ſee p.* 121.]

As I have never obſerved this Method recommended or preſcribed by others, I ſhall be glad if it poſſeſſes the Merit to be improved upon: This, I believe, I may venture to ſay in its Vindication, that any thinking Perſon muſt allow it to be neceſſary, who will only obſerve how often the ſyntaxical Part of our Language ſuffers from many People of all Ranks, both in ſpeaking and writing; and that by a long Familiarity, Cuſtom, the grand Eſtabliſher of all Things, has rendered falſe Concord ſo natural to us, that it is impoſſible for any one to ſpeak and write correctly who is unacquainted with Syntax, or has not learned the Language in a grammatical Way.

A NEW

GRAMMAR

OF THE

Engliſh Language,

WITH

Exerciſes of Bad Engliſh.

Q. WHAT *is* Grammar?

A. Grammar is the Art of expreſſing the Relation of Things in Conſtruction; with due Accent in Speaking and Orthography in Writing, according to the Cuſtom of thoſe whoſe Language we learn.

Q. *What do you learn* Grammar *for?*

A. To ſpeak and write properly and correctly by Rule.

Q. *What does* Grammar *treat of?*

A. Letters, Syllables, Words, and Sentences.

Of ENGLISH GRAMMAR *in particular.*

Q. *Into how many Parts is* Grammar *divided?*

A. Four; (which will be treated of in the following Order in this Book.)

1. ORTHOGRAPHY.
2. PROSODY.
3. ETYMOLOGY.
4. SYNTAX, or SYNTAXIS.

I. *What is* Orthography?

A. The Art of true Spelling, which teaches to write every Word with proper Letters; but as concerned in Pronunciation, it ſhews how to give the due Sound to them; and for that it is called *Orthoepy.*

Q. *How do you explain the Difference between* Orthography *and* Orthoepy?

A. The Difference is, that *Orthography* relates to the true writing of Words; as we muſt write *Biſhop*, not Byſhop.

And *Orthoepy* to the true pronouncing of them; as we muſt pronounce *Servant*, not Sarvant.

II. *What is* Proſody?

A. Proſody is that Part of Grammar which ſhews how to mark, or to pronounce Syllables in Words, according to their true Accent and Quantity.

III. *What is* Etymology?

A. Etymology treats of the ſeveral Kinds of Words, (or Parts of Speech) their Derivations, Endings, Change, and Likeneſs to one another.

IV. *What is* Syntax *or* Syntaxis?

A. Syntax teaches the proper Diſpoſition and Connection of Words in a Sentence or Sentences together.

OF

OF

ORTHOGRAPHY:

OR

TRUE SPELLING.

PART I.

CHAPTER I.

Q. WHAT *is a* Letter?

A. A Letter is a Mark or Character, denoting a ſimple, uncompounded, peculiar Sound.

Q. *How are the compleat Set of Letters called by the Learned?*

A. The *Alphabet.*

Q. *What do you mean by the* Alphabet?

A. Alphabet is a Word made up of the Names of the two firſt *Greek* Letters; namely, *Alpha* and *Beta*, anſwering to our *A* and *B*, whereby is meant the whole Number of our twenty-ſix *Engliſh* Letters; as, when a Boy is in his A, B, C, *&c.*

THE

ALPHABET.

Roman.	Italic.	Engliſh.	Name of each Letter.
A a	*A a*	𝔄 𝔞	a
B b	*B b*	𝔅 𝔟	bee
C c	*C c*	ℭ 𝔠	ſee
D d	*D d*	𝔇 𝔡	dee
E e	*E e*	𝔈 𝔢	e
F f	*F f*	𝔉 𝔣	eff
G g	*G g*	𝔊 𝔤	gee
H h	*H h*	ℌ 𝔥	aytſh
I i	*I i*	ℑ 𝔦	i
J j	*J j*		jay
K k	*K k*	𝔎 𝔨	cay
L l	*L l*	𝔏 𝔩	ell
M m	*M m*	𝔐 𝔪	em
N n	*N n*	𝔑 𝔫	en
O o	*O o*	𝔒 𝔬	o
P p	*P p*	𝔓 𝔭	pee
Q q	*Q q*	𝔔 𝔮	cu
R r	*R r*	ℜ 𝔯	ar
S ſ	*S ſs*	𝔖 ſ 𝔰	eſs
T t	*T t*	𝔗 𝔱	tee
V v	*V v*	𝔳	vee
U u	*U u*	𝔘 𝔲	u
W w	*W w*	𝔚 𝔴	double yu
X x	*X x*	𝔛 𝔵	eks
Y y	*Y y*	𝔜 𝔶	wi
Z z	*Z z*	ℨ 𝔷	zed

Q. *How are theſe* Letters *divided?*
A. Into Vowels and Conſonants.

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CHAP.

CHAP. II.

Of the VOWELS.

Q. WHAT *is a* Vowel?

A. A Vowel is a Letter, which, without the Help of any other Letter joined to it, doth by itſelf denote a perfect Sound, and often alone makes a perfect Syllable; as, A, I, O, *&c.*

Q. *How many Vowels are there?*

A. Five; *a*, *e*, *i*, *o*, *u*, and *y* when it follows a Conſonant, which is only a different Character for *i*, being either ſounded like it, as in *by*, *thy*, or like *e*, as in *happy*, *mercy*, &c.

Q. *How many Sounds has a* Vowel?

A. Two in general, *viz.*

1. A LONG SOUND,

When the Syllable ends with a Vowel, either in Monoſyllables, or in Words of more Syllables; as, *tāke*, *wē*, *I*, *gō*, *nū*, or, as *Nāture*, *Nēro*, *Nītre*, *Nōvice*, *Nūiſance*.

2. A SHORT SOUND,

When the Syllable ends with a Conſonant, either in Monoſyllables, or others; as *Hăt*, *hĕr*, *bit*, *rŏb*, *Tŭn*; or, as *Bărbor*, *bĭtten*, *Bŭtton*.

Q. *Are there no Exceptions to this general Rule?*

A. Yes; in Caſe of a double Accent, as in *Balance*, *Ba-niſh*, &c. where the *l* and *n* having each a double Sound, muſt be ſuppoſed as double Letters,

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* *Any one accuſtomed to divide by Rule, will never be at a Loſs to know at firſt Sight where every particular Syllable of a Word ends, and whether with a Vowel or a Conſonant.*

and the firſt Syllable of each of theſe Words to end with a Conſonant; as, *Bal-ance*, *Ban-iſh*.*

2. Where *e* final is not ſounded, but only lengthens the former Vowel; as, *mine*, *thine*.

Of the Vowel A.

Q. *What do you obſerve of the Letter* a?

A. 1. It muſt be obſerved, that when *a* is ſhort, *i. e.* when it is in a Syllable that ends with a Conſonant, as before remarked, it muſt be ſounded as in *Hat*, *Map*, *Lad*, *Tap*.

2. It is ſounded long when it ends a Syllable, and before final *e*; as, *Maker*, *made*.

3. Before *l* and *r* it is pronounced broad, like *aw*; as, *talk*, *walk*, *harm*, *warm*, *farm*, &c.

Q. *Does* a *ever loſe its Sound?*

A. 1. When *a* is the latter Vowel of an Improper Diphthong, it loſes its Sound, and the former Vowel only is named; as, *Diamond*, *Flea*, *Pea*, *Plea*, *Sea*, *Tea*, &c.

2. Moſt of the proper Names that have *aa*, drop one of them in the pronunciation; as, *Iſaac*, (Iſac) *Balaam*, (Balam); except *Ba-al*, *Ga-al*.

Of the Vowel E.

Q. *What have you to obſerve of this Letter?*

A. It is *long* or *ſhort* by the general Rule beforenoted; and final *e* ſerves to lengthen the former Vowel

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* *See the double Accent explained under the firſt Table of Spelling.*

Vowel in the ſame Syllable; as, *are, here, Mire, Sore, Cure;* except in *come, ſome, give, live.**

Q. *Is ſingle* e *then never ſounded at the End of Words?*

A. Yes, at the End of ſome proper Names; as, *Jeſ-ſe, Geth-ſe-ma-ne, Eu-ni-ce, Phœ-be, Pe-ne-lo-pe,* &c. alſo in *E-pi-to-me, Ca-ta-ſtro-phe*

Alſo *e* is ſounded long in *he, ſhe, we, me, be,* and *ye.*

Q. *Does final* e *ſilent always lengthen the Vowel or Syllable before it?*

A. Final *e* ſilent after two Conſonants, doth not lengthen the Syllable; as, *Badge, Wedge, hinge, Revénge,* &c. except *ſtrange, change, range, waſte, Haſte, Paſte, Taſte,* &c.

Alſo, *bind, find, Hind, kind, Mind, Rind,* &c. are ſtill ſounded long, tho' *e* final be left out; which formerly uſed to be ſet after them.

Q. *Does final* e *ever ſuffer any Change?*

A. It ſeems to alter its Situation in ſome Words, and to ſound before *l* and *r* in Words with final *e;* as, *cre, tre, le,* in *Acre,* (Aker) *Mitre,* (Miter) *humble,* (humbel), &c.

Q. *Does* s *after ſilent* e *at the End give any Sound to the* e?

A. If the Words end with *be, de, fe, ke, le, me, ne, pe, re,* and *te,* the *e* remains ſilent, though *s* be added; as,

be

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* E *ſilent is always to be written after* c *and* g, *when ſounded ſoft, not only at the End, but alſo in the Middle of Words; as* Advance—Advancement, Change—changeable, Place—placed: *But it is changed into* i *before the Termination* ous; *as,* Vice—vicious, Rage—ragious, Courage—couragious.

be, *de*, *fe*, *ke*, *le*	in	*bribe*—*bribes* *tide*—*tides* *fife*—*fifes* *ake*—*lakes* *tale*—*tales*	*me*, *ne*, *pe*, *re*, *te*	in	*name*—*names* *tune*—*tunes* *ſtripe*—*ſtripes* *ſhare*—*ſhares* *fate*—*fates*

Q. *Are there no Words which gain a new Syllable by adding* s *to final* e.

A. Yes, ſuch as end in *ce*, *ge*, *ſe*, *ze*; as, *Face*—*Faces*, *Stage*—*Stages*, *Horſe*—*Horſes*, *Aſſize*—*Aſſizes*, &c.

Of the Vowel I.

Q. *What have you to obſerve of the Letter* i?

A. Beſides its being long or ſhort by the general Rule with other Vowels, it is alſo long

before	*gh*, *ght*, *gn*	as	*high* *fight* *ſign*	*ld**, *mb*, *nd*	as	*Child* *climb* *kind*

Q. *How is* i *ſounded in Proper Names ending with* iah?

A. I is ſounded long by the general Rule, as ending the Syllable in proper Names ending with *ah*, or *as*; *Hezekiah*, *Jeremiah*, *Elias*, *Tobias*.

Q. *How is* i *ſounded before a Vowel in other proper Names?*

A. I is ſounded ſhort in many other Scripture proper Names; as, *Aziel*, *Mirrium*, *Belium*.

Q. *When is* i *ſounded like* ee?

A. I is ſounded like *ee* in *Machine*, (Maſheen) *Magazine*, (Magazeen) *oblige*, (obleege), &c. from the *French*.

Q. *Is the Sound of* i *ever loſt?*

A. It is; as in *Piece*, *pierce*, *view*, *Saliſbury*, &c. Alſo in *Medicine*, (Medcine) but not in *Medicinal*.

Of

* *Except* build, guild, *and in Words derived from theſe.*

Of the Vowel O.

Q. *What is obſervable of* o ?

A. In ſome Words of the Plural Number from the *Latin*, *o* is ſounded long in the laſt Syllable, before a Conſonant; as, *Folios*, *Quartos*, &c.

Q. *When is* o *ſounded like* oo ?

A. When *o* is long, it ſounds moſtly like *oo*; as, in *do*, *doing*, *move*, *prove*.

Q. *In what Words is the Sound of* o *loſt ?*

A. O is loſt in theſe Words: *Feoffee*, (Feffee) *Nicholas*, (Nichlas) *Carrion*, (Carrin) *Chariot*, (Charit.)

Q. *When is* o *ſounded like* i ?

A. O is commonly, tho' improperly ſounded like *i* in *Women*, (Wimen) *Flaggon*, (Flaggin.)

Q. *When is* o *ſounded like* u ?

A. O is improperly ſounded like *u* in *Attorney*, (Atturney) *Compaſſes*, (Cumpaſſes) *Conduit*, (Cunduit) *conjure*, (cunjure) *Conſtable*, (Cunſtable) *London*, (Lundon) *Monmouth*, (Munmouth) *Pommel*, (Pummel.)

Q. *When is* o *ſilent ?*

A. At the End of Words ending with *ous*; as, *righteous*, *piteous*, *virtuous*, &c.

Of the Vowel U.

Q. *Does* u *ever change its Sound ?*

A. It ſometimes doth.

1. Into the Sound of *e*; as in *bury*, (berry) *burial*, (berrial.)

2. Into *i*, as in *buſy*, (bizzy) *Buſineſs*, (Bizneſs.)

Q. *What do you obſerve of* u *after* g ?

A. U after *g* is moſtly ſilent; as, *Gueſt*, *Guilt*, *Tongue*, *Plague*, *Rogue*, *Vogue*, &c. But it ſerves to retain the hard Sound of *g*, which, without it, would be ſoft.

Q. *Does*

Q. *Does* u *ever end any* Engliſh *Words?*

A. U ends no Words but theſe five, *you, thou, Beau, Lieu, adieu;* the laſt three of which we have from the *French.* Inſtead of final *u,* we put *ew,* or *ue*; as, *few, dew,* &c.

Q. *Does* u *always Sound long or ſhort, according to the general Rule, as other Vowels?*

A. No; *u* is ſounded ſhort in many Words ending with *ure* after the Letter *t*; as, *Creature, Geſture, Lecture, Picture, Scripture,* &c. In all which and many more, the *u* in the laſt Syllable is ſounded ſoft and ſhort, tho the Words end with *e* ſilent; but in all other Poſitions the *u* is ſounded long or ſhort according to the general Rule.

Of the Vowel Y.

Q. *When is* y *a Vowel?*

A. When it ends a Word or Syllable; as, *by, thy, Mercy, many.*

Q. *When is the Sound of* y *as a Vowel?*

A. The ſame as *i,* and it is uſed at the End of Words inſtead thereof; for *i* ends no *Engliſh* Words.

Q. *What have you further to obſerve of* y?

A. 1. *Y* final, in Names ſingular, is always changed into *ie* in the Plural; as, *Cry—Cries, Enemy—Enemies, Mercy—Mercies*: And in the third Perſon of Verbs; as, *marry—married, tarry—tarried,* &c.

2. *Y* is ſeldom found in the Middle of Words, except in *Egypt, Hymn, Rhyme, Syſtem,* and ſome others of *Greek* Origin, and then it is a Vowel; and in *Engliſh* Words before the Termination *ing*; as, *marrying, burying;* but before other Terminations we uſe *i,* and not *y*; as, *dutiful, Craftineſs,* &c. yet

it is always retained after a Vowel ; as, *Eſſay*, *Eſſays*, *Attorney*, *Attorneys*, *pray*, *praying*, *Prayer*, &c.

3. When it begins a Syllable it is a Conſonant ; as, *yes*, *yonder*, *Yeſterday*.

CHAP. III.

Of the DOUBLE VOWELS, *called* Diphthongs.

Q. WHAT *is a* Diphthong ?

A. A *Diphthong*, or *double Vowel*, is the Meeting of two Vowels in the ſame Syllable.

Q. *How many Sorts of* Diphthongs, *or* double Vowels, *are there ?*

A. Two, Proper and Improper.

Of the Proper Diphthongs.

Q. *What do you mean by a* Proper Diphthong ?

A. A *Proper Diphthong* is where both the Vowels are ſounded together ; as, *oi* in *Voice*, *ou* in *Houſe*.

Q. *Which are the* Proper Diphthongs ?

A. The *Proper Dipthongs* are *au*, *ei*, *oi*, *oo*, and *ou*.*

Q. *How are they ſounded or named ?*

A. 1. Not ſeparately, as we would ſpell, but as we read them in the following Words, *(viz.) Au-thor*, *ei-ther*, *oi-led*, *ou-zy*.

2. *Au* uſually keeps one and the ſame Sound ; as in *laud*, *Fraud*, &c. but it loſes the Sound of *u* in *Aunt*, (Ant) *guage*, (gage.)

3. *Ei*

* W *and* y *ſounding like* u *and* i, *make four* Proper Diphthongs *more* ; aw, ow, ey, oy.

3. *Ei* or *ey* have not, like moſt others, the complicating Sound of the two Vowels, but generally take that of *a* long; as, *fein*, *vein*, *prey*.

4. *Oi* always keeps its long Sound, as in *boil*, *toil*, &c. compounded Words excepted.

5. *Oo* is ſometimes ſounded like *u* ſhort, as in *Blood*, *Flood*, &c. and like *o* long in *Door*, *Floor*.

6. *Ou* uſually keeps one and the ſame Sound; as, *Houſe*, *Mouſe*; but ſounds like *u* ſhort in *Couple*, *Trouble*, *Scourge*, &c.

Q. *Are the Sounds of the* proper double Vowels *always written with the ſame Letter?*

A. No; for *ai*, *au*, *oi*, and *ou*, end no *Engliſh* Words, except *ou* in the Words *thou*, *you*, but are changed into *ay*, *aw*, *oy*, and *ow*; as in *Day*, *Claw*, *Boy*, *Plow*. *Oo* never begins or ends any *Engliſh* Word, except the Words *too* and *woo*.

Of the Improper Diphthongs.*

Q. *What do you mean by an* Improper Diphthong?

A. An *Improper Diphthong* is where the Sound of but one of the two Vowels is heard; as *e* in *People*, &c.

Q. *Which are the* Improper Diphthongs?

A. The *Improper Diphthongs* are *aa*, *ao*, *ea*, *eo*, *eu*, *ee*, *ie*,

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* *When a* Proper Diphthong *loſes its natural Sound, and changes it to any other ſimple Sound, it ceaſes to be a* Proper, *and becomes an* Improper Diphthong, *as having only the Sound of one ſingle Vowel; except where* u *ſounds like* oo *as, in* could, would, ſhould; *for* oo *is alſo a* Proper Diphthong.——*Double Vowels often occur at the End of Words, when the latter is of no Uſe at all, but only from the Cuſtom of our Language, which ſeldom ends a Word with any of the Vowels but* e *or* y; *as,* Lie, die, toe, ſhoe, foe, true, virtue, day, play, lay, ſay.

ie, *oa*, *æ*, (*oe*) *ue*, *ui*, likewiſe *æ* from the *Latin*, (which is ſtill uſed in ſome proper Names) and they are ſounded in the Manner following, *viz.*

	ſounded like	
1. *aa* *ao*	*a* long in	*Aaron*, *Baal*, &c.
	a ſhort in	*Iſaac*, *Canaan*, &c.
	a long in	*Gaol*.
2. *eo*	*a* ſhort in	*hearken*, *Heart*.
	e ſhort in	*Bread*, *Breaſt*, *dead*, *dealt*.
	e long in	*Bean*, *dealt*, *Retreat*.
3. *ea*	*e* ſhort in	*Jeopardy*, *Leopard*, *Leonard*.
	e long in	*People*, *feodatory*, *feodal*.
	o ſhort in	*George*, *Geography*, *Georgics*.
4. *eu* —	*u* long in	—*Due*, *Duce*, *Pleuriſy*, *Shrew*.

5. *ee* always retains its long Sound; as, *Creed*, *Speed*, &c.

6. *ie**	*e* long in	*Belief*, *Beſiege*, *Chief*, *Caſhier*.
	i ſhort in	*Pierce*, *fierce*.
7. *oa*	*o* long in	*Boat*, *Coat*, *Goat*, *Soap*.
		Goal, (the End of a Race.)
8. *oe*	*e* long in	*Oeconomy*, *Phœnix*.
	o long in	*Doe*, *Foe*, *Sloe*, *Toe*, *Woe*.
9. *ue*	*e* ſhort in	*Gueſt*, *Gueſs*, *Guerdon*, &c.
	u long in	*accrue*, *Avenue*, *enſue*.
10. *ui*	*i* ſhort in	*Biſcuit*, *build*, *Guild*, &c.
	i long in	*guide*, *quite*, *beguile*, *diſguiſe*.
	u long in	*bruiſe*, *recruit*, *Fruit*, &c.

æ is ſounded as *e* long in *Æneas*, and as *e* ſhort in *Ætna*.

* *At the End of Words it is written with* y; *as*, buſy, crucify, *&c. and not* buſie, crucifie.—*Two Vowels coming together, making an Improper Diphthong, the latter generally lengthens the former, except in this Diphthong, where the latter takes the Sound, as it ſometimes does in the Diphthongs* eu *and* ui.

Q. *Are not the Vowels in theſe* Improper Diphthongs *ſometimes parted, and make two diſtinct Syllables?*

A. 1. They are parted moſtly in compound Words, where the next Syllable begins with a Vowel: as, *re-iterate, re-imburſe, pre-amble,* &c.

2. In Words ending with *ed* or *er;* as, *Di-er, Clothi-er, di-ed,* &c.

3. In *Hebrew* Words; as, *Zo-an, Zo-ar, Gilbo-a.*

4. In *Greek* Words; as, *Cæſare-a, Ide-a.*

5. Words from the *Latin;* as, *Be-atitude, create, Cre-ator, qui-et, Soci-ety,* &c.

Alſo in ſome *Engliſh* Words; as, *Miſcre-ant, Cru-elty,* &c. conſtituting the greateſt Difficulty we have in our Orthography.

Of Triphthongs, *or* Treble Vowels.

Q. *Do more than two Vowels ever meet together in a Syllable?*

A. Yes, ſometimes three; as, *eau* in *Beauty,* and are called a *Triphthong,* when they make but one Syllable.

Q. *How many Triphthongs are uſed in Engliſh?*

A. We have adopted ſeven, and moſtly from the *French;* as, 1. *eau,* in *Beauty;* 2. *ieu,* in *Lieu;* 3. *iew,* in *View;* 4. *uai,* in *Quail;* 5. *uea,* in *Quean;* 6. *uee,* in *Queen;* 7. *eye,* in *Eye.*

Q. *How are they ſounded?*

A. The firſt three as *u* long; the fourth as *ay;* the fifth and ſixth as *e* long; and the ſeventh as *i* long.

CHAP. IV.

Of the CONSONANTS.

Q. WHAT *is a* Conſonant?

A. A Conſonant is a Letter that has not any vocal Sound without adding a Vowel before or after it; as, *b*, which is called *be*; *p*, which is called *pe*.

Q. *How many* Conſonants *have we in* Engliſh?

A. Twenty-one; namely, *b*, *c*, *d*, *f*, *g*, *h*, *j*, *k*, *l*, *m*, *n*, *p*, *q*, *r*, *ſ*, *t*, *v*, *w*, *x*, *y*, *z*.*

The firſt Diviſion of Conſonants.

Q. *What is the firſt Diviſion of* Conſonants?

A. Single and *double*.

Q. *Which are* double, *and which are* ſingle?

A. X and *z*, made of *cs* and *ds*, are double Conſonants, and all the Reſt are ſingle ones.

The ſecond Diviſion of Conſonants.

Q. *What is the ſecond Diviſion of* Conſonants?

A. Mutes and *Semivowels*, or *Half Vowels*.

Q. *What is a Mute?*

A. A Mute is a Letter which cannot be diſtinctly ſounded without a Vowel added; ſuch are *b*, *c*, *d*, *g*, *j*, *k*, *p*, *q*, *t*, *v*.

Q. *What is a Half Vowel?*

A. A Half Vowel is a Letter which has ſome imperfect Sound without a Vowel added, ſuch are *f*, *h*, *l*, *m*, *n*, *r*, *ſ*, *y*; four of which are called Liquids, namely, *l*, *m*, *n*, *r*.

Q. *Why are they called Liquids?*

A. Becauſe of that eaſy Motion with which they nimbly glide away after a Mute in the ſame Syllable,

* *They are called* Conſonants *from being thoſe Letters that agree with the Vowels in expreſſing Sounds.*

without any Sound; as, *ble* in *Blemiſh*, and *pro* in *probable*.*

B.

Q. *What is obſervable of* b?

A. Some Words ending with *mb* quite loſe the Sound of *b*, and are pronounced without it; as, *dumb*, (dum) *Crumb*, (Crum) *Lamb*, (Lam) *Limb*, (Lim) *Plumb*, (Plum) *Thumb*, (Thum.)

And ſome do it with *bt* final, or middle; as, *Debt*, (Det) *doubt*, (dout) *Debtor*, (Detor) *ſubtle*, (ſuttle.)

Q. *In what Words does* b *loſe its Sound, and ſerve only to lengthen the Syllable?*

A. B, like *e* final, lengthens the foregoing *Vowel*, in *Climb*, (Clime) *Womb*, (Wome) *Coxcomb*, (Coxcome.)

C.

Q. *What have you to ſay concerning the Letter* c?

A. This Letter muſt not be put between two Conſonants; as, *drink*, not *drinch*; except before *h*, as, *Match*, *Watch*.

Q. *How many Sounds has* c?

A. Two; a ſoft Sounds like *ſ* in *Cedar*, and a hard Sound like *k* in *Cat*.

Q. *When is* c *to be ſounded ſoft?*

A. 1. Before *e*, *i*, and *y*; as in *Cement*, *City*, *Cypher*, except in *Sceptic*, *Scheme*.

2. *C* is alſo ſounded ſoft before an *Apoſtrophe*, (') denoting the Abſence of *e*, as if *e* was written before a

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* *A Mute is ſilent, or has a very little Sound of itſelf.—A Semivowel partakes of a ſimple Sound.—And a Liquid is ſo called from the Lips or Tongue being made Uſe of to divert the Sound of the Letters following.*

a Conſonant, and yet ſilent; as, *danc'd*, (danced) *plac'd*, (placed)*

Q. *When is* c *ſounded hard?*

A. C is hard like *k* before *a*, *o*, *u*, and the Conſonants *l*, *r*; as, *Can*, *Cord*, *Cub*, *clean*, *Crab*; and at the End of a Syllable or Word; as, *Ac-tive*, *Frolic*, *Muſic*, &c. alſo ſometimes before *h*; as, *Chord*, *Cho-lic*, *Scheme*, &c.

Q. *When is* c *not ſounded?*

A. C before *k* is quite loſt in Monoſyllables; as, *Back*, *Crack*, &c.

And in theſe Words, *Sciſm*, (Sizm) *Verdict*, (Verdit) *Indictment*, (Inditement) *Victuals*, (Vittles) *Victualler*, (Vittler) &c.

Q. *When is* ch *ſounded like* k?

A. Ch is ſounded like *k* in moſt foreign Words, and eſpecially in the proper Names of the Bible: as, *Archippus*, *Archangel*, *Baruch*, *Chymiſt*, *Choler*, *Chaos*, *Character*.

Q. *Are not ſome particular Words excepted?*

A. The ancient *Engliſh* Sound of *ch* is uſually retained in theſe Words, *Archbiſhop*, *Archdeacon*, *Rachael*, *Cherubim*, *Arch*, *Architect*.

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* *As there is no Difference in the Sound of* ſ *and* c *before* e, i, *and* y, *it is one of the hardeſt Things in the* Engliſh *Tongue to know when to write the one and when the other, there being no ſettled Rule for this Purpoſe; and Grammarians multiplying Obſervations, rather confound than help the Learner; ſince that Rule can be of little Service that admits of ſuch a vaſt Number of Exceptions: In this, or in any other Caſe, till the Learner be confirmed in a correct Way of Spelling, let him not truſt his uncertain Judgment, without conſulting a Dictionary, when he meets with a Word of which he has not a juſt Idea; and to prevent his miſtaking the ſame Word another Time, he ſhould write it down in his Pocket-book, which is the beſt Method to improve him in ſpelling truly.*

Q. *How is the* French ch *ſounded?*

A. The *French* ſound *ch* like *ſh;* and we retain that Sound in many Words immediately received from them; as, *Chevalier,* (Shevaleer) *Machine,* (Maſheen) *Capuſhine,* (Capuſheen) *Chaiſe,* (Shaiſe) *Champaign,* (Shampane.)

Q. *Can you give another Obſervation on the Sound of* ch?

A. Ch is pronounced as *qu* in *Choir,* (Quoir) *Choriſter,* (Quoriſter.)

Alſo *ch* at the End of Words takes *t* before it; as, *Ditch, Witch;* except in ſome few common Words, as, *much, ſuch, which.*

D.

Q *What is obſervable of* d?

A. The Termination *ed* is often ſhortened into *t;* as, *burned,* (burnt) *ſhipped,* (ſhipt) *ripped,* (ript) *bleſſed,* (bleſt) *toſſed,* (toſt) &c. But this Shortening is never to be uſed when any Word in *d* or *t* final takes the Termination *ed* after it; as, *land—landed,* not *land'd*; *part—parted,* not *part'd.* Nor even when *d* or *t* follows it in the next Word.

Q. *Is ever the Sound of* d *loſt?*

A. D is not ſounded in *Ribband,* (Ribbon) *Diamond,* (Dimon.)

F.

Q. *What are your Obſervations on the Sound of* f?

A. 1. *F* in the Word *of,* is ſounded ſtrong, like *v;* as, *The Lord Mayor* (ov) *London.*

But *off* (at a Diſtance) is ſounded with a free Aſpiration; as, *to keep off, to carry off,* (as it was *oph)*

2. *F* in the Plural Number is actually changed into *v,* and has its Sound; as, *Life—Lives, Wife—Wives.*

G.

Q. *How many Sounds has* g?

A. It has two Sounds like *c*, the one hard, and the other ſoft.

Q. *When is* g *ſounded hard?*

A. G is always hard before *a, o, u, l, r;* as, *Garment, gone, Gun, Glaſs, grow;* before *ui* at the Beginning, and *er* ſometimes at the End of Words; as, *Guilt, Guide, Anger, longer;* and at the End of a Syllable or Word; as, *bring, bringing;* Alſo when *gg* come together, they are both hard, though *e* or *i* follows; as, *Rigging, Dagger;* except *ſuggeſt, Suggeſtion.*

Q. *When is* g *ſounded ſoft?*

A. G is uſually ſounded ſoft before *e, i,* and like like *je* and *ji;* as, *Gender, Ginger, Gibe,* &c.

Q. *Are there not ſome Exceptions?*

A. Yes; there are three Exceptions.

1. All proper Names in the Bible have *g* hard before *e* and *i,* becauſe they are always pronounced ſo in their Originals; as, *Gethſemane, Gibeon, Gilboa,* &c. and ſome others, as, *Gilbert, Argyle.*

2. *G* before *e* is hard in the following common Words; *beget, forget, Gear, Geeſe, get, Gewgaws, Gelding.*

3. *G* before *i* is hard in theſe Words; *begin, begirt, forgive, giddy, Gift, Gills, gild, gilt, Gilder, Gimlet, girt, Girdle, Girl, give,* &c.

Q. *Is* g *ever ſounded like* dg?

A. In a few Words; as, *Roger, College, Digit, Flagelet, frigid, Legerdemain, Magic, Pigeon.*

Q. *Is the ſound of* g *ever loſt?*

A. 1. *G* before *m* and *n* in the ſame Syllable is ſilent; as, *Signior,* (Senior) *Sovereign,* (Soverien) *Phlegm,* (Fleme) *Sign,* (Sine) *deign,* (dein) *reign,* (rein) *arraign,* (arrain) *Gnat,* (Nat) *&c.*

Q.

Q. *How is* gh *ſounded at the Beginning of Words?*

A. Gh in the Beginning of Words ſounds like *g* hard, though very rarely; as, *Ghoſt.*

Q. *Is not* gh *ſounded ſometimes like* ff *and* ro?

A. 1. The proper Sound of *gh* is out of the Throat; but to take off the Roughneſs, it is grown cuſtomary to ſound it like *ff;* as, *cough,* (coff) *laugh,* (laff) *enough,* (enuff)* *&c.* and ſometimes to neglect it quite.

2. The Sound of *gh* at the End of ſeveral Names of Places is the ſame as *ow;* as, *Edinburgh,* (Edinburrow) *Gottenburgh,* (Gottenburrow) *&c.*

Q. *Can you give any Examples where* gh *is not ſounded?*

A. Gh is not ſounded in the following Words; but only lengthens the Vowel; as, *Almighty,* (Almity) *Daughter,* (Dauter) *delight,* (delite) *Right,* (Rite) *though,* (tho) *&c.*

H.

Q. *Is* h *to be ſounded at the End of Words?*

A. H is not ſounded at the End of ſome Words; as, *Jehovah, Meſſiah,* &c. but it is always ſounded if *t* or *c* goes immediately before it; as, *match, catch, hath, Bath,* &c.

Q. *What do you obſerve further about* h?

A. 1. *H* is almoſt ſilent in *John, Thomas, Honour, Heir, honeſt.*

2. *H* is not written before any final Conſonant but *t;* as, *Knight, Light, Might.*

3. *H*

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* Enough, *when it ſignifies a ſufficient Quantity, ſounds, as here,* enuff: *But when it ſignifies a ſufficient Number, it ſounds* enow; *and it would be better to write it ſo.*

3. *H* is loſt after *r*; as, *Rhine*, *Rheum*, *Rhetoric*, *Rheniſh*.

J.

Q. *What is obſervable of* j?

A. If this Letter be always tailed, as it ought to be, and the Learner be accuſtomed to call it *ja*, no other Rules or Obſervations are neceſſary about it: It always begins a Syllable, and is put before a Vowel only; as, *James*, *Joſeph*, *June*, &c. and always bears the ſoft Sound of *g*.

K.

Q. *What is obſervable of* k?

A. The chief Uſe we have for *k* in the Language, is to expreſs the hard Sound of *c* before *e* and *i*; as, *keep*, *kill*, &c. being never put before any other Letter at the Beginning of a Word but *n*, and then moſtly ſilent, or expreſſed in an imperfect Manner; as, *Knack*, (Nack) *Knight*, (night) &c.

Q. *Have you any further Obſervations on the Letter* k?

A. K is moſtly omitted in the Ending *ick*, in Words of two or more Syllables, ſuch as *Muſick*, *Logick*, *Arithmetick*; and tho' it was the old eſtabliſhed Way of Spelling to retain it, all our beſt modern Authors leave it out as a ſuperfluous Letter; as *c* at the End of Words and Syllables is always ſounded hard like *k*, without *y* or ſilent *e* to ſoften it; as in *Chace*, *Trace*, *Mercy*, &c.

L.

Q. *What is obſervable of the Sound of* l?

A. It is ſometimes ſounded like *r* in the Word *Colonel*, (Cornel.)

Q.

Q. *What Words leave out* l *in the Pronunciation?*

A. *L* is ſilent in a few common Words; as, *Folk*, (Foke) *Pſalm*, (Pſaum) *Salmon*, (Sammon) &c. Alſo in ſome Names of Places; as, *Alnwick*, (Anwick) *Lincoln*, (Lincon) &c.

Q. *What have you further to obſerve concerning* l?

A. 1. *L*, in Words of one Syllable, is uſually doubled at the End; as, *all*, *well*, *will*, *toll*, *full*, &c. except when a Diphthong comes before it; as, *Hail*, *Eel*, *Fool*, *Soul:* Words compounded with *all*, are alſo written with one *l;* as *Almighty*, *almoſt*, *always*, &c.

2. No Words of above one Syllable end in *ll;* as, *beautiful*, *faithful*, *fulfil*, &c. except in a few Words accented on the laſt Syllable.

M.

Q. *What is obſervable of the Letter* m?

A. *M* ſounds like *n* in the Words *Accompt*, Account) *Accomptant*, (Accountant.)*

N.

Q. *What Words leave out* n *in the Pronunciation?*

A. *N* is never heard at the End of a Word after *m;* as, *Autumn*, *Column*, *condemn*, *contemn*, *damn*, *limn*, *ſolemn;* but *n* muſt be written, becauſe the Words have moſtly a foreign Derivation.

P.

Q. *In what Words is* p *written and not ſounded?*

A. *P* is very obſcure, if not quite loſt, before *s* at the Beginning of Words; as, in *Pſalm*, *Pſalmiſt*, *Pſalter;*

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* *They are now frequently written* Account, Accountant.

Pſalter; or between *m* and *t;* as, *tempt, Attempt, exempt, Contempt, empty, Sumpter, Symptom.*

Q. *How is* ph *ſounded?*

A. When *ph* is in one Syllable, it always ſounds like *f;* as, *Phantom, Diphthong, Epitaph;* but when it is in different Syllables, each has its natural Sound; as, *Shep-herd, up-hold,* &c.

Q. *Is the Sound of* ph *ever changed?*

A. In ſome Words it ſounds almoſt like *v;* as, *Stephen,* (Steven) *Nephew,* (Nevew.)*

Q.

Q. *How is* q *ſounded?*

A. Like *ku,* or *k,* and has always *u* after it. It ends no Words without *ue* after it; and that but a few from the *Latin* in *quus;* as, *oblique, antique,* from *obliquus, antiquus;* in which the *que* ſounds like *c* hard, or *k,* and muſt be ſo pronounced. Words from the *French* moſtly change *que* into *c* or *k;* as, *riſk, traffic;* from *riſque, traffique.*‡

R.

Q. *What is obſervable about* r?

A. It is ſometimes ſounded double; as, *Forage, Pariſh, periſh,* &c. but is never ſilent.

S.

Q. *How many Sounds has* ſ?

A.

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* *Note,* ph *is ſilent in* Phthiſic, *(tiſic)* phthiſical, *(tiſical.)*

‡ *Some reckon* q *a needleſs Letter, becauſe* c *hard or* k *might ſupply its Place; but its Uſe is manifeſt at the Beginning of Words; as in* Queen, Queſtion.

A. Two; 1. A ſoft Sound like Hiſſing, and this is its proper and natural Sound.

2. A hard and obſcure Sound, like z at the End of Words; alſo after an Improper Diphthong in the Middle of Words.

Q. *Can you give an Example of the ſoft hiſſing Sound of* ſ?

A. This, thus, us, yes; but all Monoſyllables, except theſe four, end with the ſtrong hiſſing Sound of *ſ*, and are moſtly written with *ſs*; as, *hiſs, bliſs, kiſs*, &c.

But in Words of more than one Syllable, after *ou*, the *ſ* is not doubled; as, *glorious, gracious, tedious*, &c.

Q. *Can you give an Example of the hard Sound of* ſ?

A. As, has, his, was; and it is always thus ſounded at the End of Monoſyllables ending with ſingle *s*; (except the four before-mentioned, *viz. this*, &c.) and after an Improper Diphthong in many Words; as, *raiſe, Praiſe, Reaſon, graciouſly, Righteouſneſs*, &c.

Q. *What other Obſervations have you of* ſ *ſounding hard?*

A. 1. *S* is ſounded hard like z, in all Words of the plural Number, and all the Verbs of the third Perſon ſingular; as, *Names, Worms, he hears, ſhe reads.*

2. At the Beginning of Words; as, *ſafe, ſober*, &c.

3. When it follows a long Syllable; as, *grows.*

Q. *In what Words is* ſ *not ſounded?*

A. S is not ſounded in *Carliſle* (Carlile) *Viſcount*, (Vicount) *Iſland*, (Iland) *Iſle*, (Ile) &c.

T

* *The ſmall ſhort* s *is never uſed but when it is the laſt Letter of a Word, the long* ſ *ſerving every other Place where the Capital* S *is not uſed.*

T.

Q. *How is ti ſounded before a Vowel?*
A. Like *ſh*; as, *Nation, Obligation.*
Q. *Are there not ſome Exceptions?*
A. Yes, there are four Exceptions.

1. *Ti* keeps its own natural Sound at the Beginning of Words; and when *ſ* goes immediately before it; as, *Title, celeſtial*, &c.

2. Before a Conſonant in the ſame Syllable; as *elaſtic, Tillage*, &c.

3. Comparatives in *er*, and Superlatives in *eſt*, from Qualities ending in *ty*, give *ti* its natural Sound; as, *mighty, mightier, mightieſt.*

4. Names plural, and the ſecond and third Perſons of Verbs ending in *ty*, give *ti* its natural Sound; as, *Cities, Duties*, to *empty*, thou *emptieſt*, he *emptieth*, and *emptied*; and from *Pity*, we ſay *pitiable.**

Q. *Does* ſt *ſound any where like* ſſ?
A. St ſounds like *ſſ* ſoft in ſuch Words as theſe, *Apoſtle, Briſtol, Buſtle, Caſtle, Epiſtle, Griſtle, neſtle, ruſtle, Thiſtle, whiſtle, wreſtle.*

Q. *If* c, s, *or* t, *going before* i, *followed by another Vowel, ſound alike, as in* Muſician, Perſuaſion, Imitation, *how muſt we know when to write one, and when another?*

A. 1. All Words of this Kind are derived from others; and therefore when the original Word ends in *de, ſs*, or *ſe*, then *ſi* is uſed; as, *perſuade—Perſuaſion, confeſs—Confeſſion, conſuſe—Confuſion*, &c.

2. If the original Words end in *ce* or *c*, *then ci* is uſed: as, *Grace—gracious, Muſic—Muſician.*

* T *ſingular in ſome Words ſounds like* tt; *as*, Latin, City, Patent, Titular, *&c.*

3. But if they end with *t* or *te*, then *ti* is uſed; as, *Sect*—*Section*, *imitate*—*Imitation*; except *ſubmit*—*Submiſſion*, *permit*—*Permiſſion*.

Q. *How is* th *ſounded?*

A. Th coming together in a Syllable, and conſidered but as one Character, muſt be ſounded at one Breath, like the *Greek* ⊙ *Theta*; as in *thin*, *Thumb*, &c. And in like Manner are *ch*, *ph*, *ſh*, and *wh* ſounded at one Breath.

V.

Q. *What do you obſerve of the Conſonant* v?

A. It goes before all the Vowels, but never follows them without *e* ſilent after, or at leaſt underſtood; as, *vaſt*, *vend*, *Voice*, *vulgar*, *have*, *live*, *love*, *lov'd* for *loved*.

It follows the Conſonants *l* and *r*; as, *Calves*, *carve*, &c.

W.

Q. *What are your Obſervations where the Letter* w *is written but not ſounded?*

A. 1. *W* is written but not ſounded in *Anſwer*, *Sword*, *Swoomings*, &c.

2. It is never ſounded before *r* in the ſame Syllable; as, *wrap*, *Wrath*, *Wreath*, *Wretch*, *bewray*, *wrong*, *wrought*, *wrath*, *awry*.*

3. *W.*

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* *If each Letter was always pronounced with one and the ſame Sound as ſuch Letters denote, the Art of true Spelling might be eaſily attained; but ſeveral ſilent Letters being introduced into our Language, to write correctly is thereby rendered much more difficult, and it is only to be acquired by frequent Exerciſes in Spelling, and carefully obſerving the Language as it now ſtands —Some of the ſilent Letters have been adopted and are retained out of Cuſtom, to ſoften and meliorate the Language; as* g *in* Foreign, Sovereign, *and* u *in* Honour, Labour,

3. *W* is uſed both as a Vowel and a Conſonant; before and between Vowels it is a Conſonant; as, *Want*, *went*, *Winter*; but after *a*, *e*, *o*, it becomes a Vowel ſubſtituted for *u*, in making Part of a Diphthong; as, *hawl*, *few*, *now*, and in a great Number of other Words.

Q. *How is* wh *ſounded?*

A. Wh is never met with but in Words purely *Engliſh*; as *Wheel*, *where*, *when*.

X.

Q. *What do you obſerve of the Letter* x?

A. 1. *X* is a double Conſonant, and hath no Sound of its own.

2. At the Beginning of Words, it is always ſounded like z; as in *Xanthus*.

3. In the Middle and End of Words it ſounds like *ck* or *ks*; as, *Xerxes*, *Wax*, ſounded like *Zercſes*, *Wacks*, &c. and never begins a Syllable but in proper Names.

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bour, *there being no ſuch Letters in their Originals*; Forain, Soverain, *from the French*; *or in* Honor, Labor, *from the Latin.—But moſt of them are retained to trace out the original Tongue we have borrowed theſe Words from, in which they have full Power*; *as* b *in* Debtor, Doubt, g *in* Reign *&c. in Conformity to their Originals*, Debitor, Dubio, Regno, *from the Latin*; *and* i *in* Gardiner, t *in* Mortgage, *&c. from the French* Jardinier, Mort—*Death*, *and* Gage, *Pledge. Tho' this Conformity in ſeveral Engliſh Words is certainly of great Service to Foreigners, &c. yet to obſerve it always would make ſuch violent and unnatural Alterations, as the Genius of the Engliſh Language can never comply with, ſuch as* Charm, *into* Carm, Envy—Invy, obtain—obtine, Earth—Erth, Purſe—Burſe, Leſs—Laſs, *&c. it being evident the three former are derived from the Latin Words* Carmen, Invidea, *and* obtineo; *and the three latter from the Greek ones*, Era, Byrsa, *and* Elasson.

Z.

Q. *What do you obſerve of the Letter* z ?

A. Z is a compound Sound, and ſounds like *ſ*; as in *Zeal, Zoan, freeze,* &c.

It may go before or after any of the Vowels, but never immediately before or after any of the Conſonants.

CHAP. V.

Of SPELLING *or the* DIVISION *of* WORDS *into* SYLLABLES.

Q. WHAT *is Spelling?*

A. Spelling is an uſeful Art, which ſhews,

1. How to take Words aſunder into convenient Parts, in order to ſhew their true Pronunciation, and original Formation.

2. How to join Letters and Syllables together which are divided, ſo as to compoſe Words of them.

Q. *Are theſe two Ways of Spelling preparatory to Reading?*

A. Both; namely, the dividing of Words already made, into Syllables; and out of theſe to make up the ſame Words again; as in ſpelling the Word *merciful*, we ſay, *m-e-r—mer—c-i—ci—f-u-l—ful merciful:* So that the Word is firſt divided into its Parts, and then ſet together again.

Q. *What is a Syllable?*

A. A Syllable is a complete Sound, uttered in one Breath, and may conſiſt of one ſingle Vowel, or of a double Vowel, joined to one or more Conſonants; as, *a Book, o-be-di-ent,* &c. but without a Vowel no Syllable can be formed, becauſe *hnd, rmp,* or any other Conſonants, cannot be pronounced.

Q.

Q. *How many Letters may be in a Syllab'e?*

A. Eight, as in *Strength.*

Q. *How many Syllables may be in a Word?*

A. No Word has above ſeven or eight; (few in *Engliſh* have ſo many) as, *co-eſ-ſen-ti-a-li-ty, in-com-pre-hen-ſi-bi-li-ty.*

Q. *Is the true Diviſion of Words into Syllables very neceſſary for true Pronunciation?*

A. Yes; for Reading being nothing but a rapid or quick Spelling, whoever ſpells or divides Words improperly, muſt conſequently read and ſpeak ſo; as, ſuppoſe a Boy in reading the Words *Dan-ger, Dan-cer,* ſhould ſay, *Dang-er, Danc-er,* it would be eaſily perceived he had pronounced and corrupted theſe Words as far wrong in Speaking as in Spelling; ſo that, without a true Diviſion, our Speech itſelf would be improper, and hardly intelligible.

Q. *How then muſt we learn to divide* Engliſh *Words rightly into Syllables?*

A. By obſerving the five following Rules, by which all *Engliſh* Words may be properly divided, *viz.*

General RULES *for dividing* WORDS *into* SYLLABLES.

RULE I.

IF two Vowels come together, not making a Diphthong, they muſt be divided; as, *Li-ar, Li-on, Ru-in.**

* *Obſerve what Vowels are in ea h Word: for there is generally but one Vowel to a Syllable.*

RULE II.

Two of the ſame Conſonants muſt be parted; as, *Ab-bot*, *Ac-cent*, *Ad-der*, *of-fer*, &c.

RULE III.

A ſingle Conſonant between two Vowels muſt go to the latter; as, *a-ny*, *Ba-con*, *Ca-pon*, *de-cent*: except *x*, which is always joined to the former.

RULE IV.*

Two Conſonants between two Vowels muſt be parted; as, *Am-ber*, *Dam-ſel*; except the latter Conſonant be *l* or *t*, and then it takes the other along with it to the Vowel; as, *A-pron*, *Fa-bric*, *de-cline*.

In like Manner, three Conſonants coming together, *l* or *r* being laſt, take another Conſonant to the latter Vowel; but if any other Conſonant comes laſt, the former Vowel takes two Conſonants, and the latter one.

Four Conſonants never come together, without ch, ph, ſh, th, *or* wh, *which always go together in Spelling, and which being ſingle Sounds, muſt be conſidered as ſingle Conſonants, and diſpoſed of according to this Rule.*

RULE

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* *This Rule remedies the Entanglements of initial Letters, comprehends four of the Rules laid down in other Books, and gives Words their proper Pronunciation.* [*See Examples under i in the* New Engliſh Tutor; *in which Tables all you there ſee in Italic Characters, where two Conſonants would go together, and require a double Accent for Pronunciation, by* this *will be divided and pronounced properly without that important Help.*] *Thus much may ſuffice for any Alterations that have been made in the foregoing Editions, or for what may appear in this, in Conformity to the above-mentioned Book; which however plain and ſimple it may appear, is not therefore the leſs valuable, being conſtituted into a more practical Syſtem, perhaps, (particularly in the orthographical Part) than any other that has yet appeared.*

RULE V.

All the original or primitive Words muſt keep their own Letters and Syllables diſtinct from the additional Parts; namely, the Prepoſitions and Terminations muſt be ſpelled ſeparately and diſtinctly by themſelves; as, *en-able*, *un-equal*, *Bond-age*, *zeal-ous*.*

Except 1. Such original Words as take only *y* after them for their Termination, have as many of the foregoing Conſonants joined to it as can begin a Word; as, *wor-thy*, *craf-ty*.

2. Such as End in *e*, and loſe it before the Termination; as, *write*, *writeſt*, &c. are to be ſpelt by the common Rule: But if the Termination begin with a Conſonant, the final *e* is ſtill kept; as, *Abatement*, &c. and ſometimes before the Vowel *a*; as, *improve-able*, *change-able*.

3. Original or primitive Words ending with any of the above Terminations, as *capitulate*, cannot be divided *capitul-ate*, *capitul* being no primitive Word, &c.

The Table of initial Letters is omitted; becauſe it is to be obſerved, that l *or* r *preceding any other Conſonant, conſtitutes a double initial Letter; and that* ch, ph, ſh, *and* th, *and* ſt *before* l *or* r, *conſtitute the treble Initials.*

NOTE

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* *Words of one Syllable ending with a Conſonant, and no Diphthong preceding it, have moſtly the Conſonant doubled when compounded with a Termination that begins with a Vowel*; *as*, Man, man-ned; pen, pen-ned; ſtop, ſtopping; drop, drop-ping, *&c.*; *alſo Words of more Syllables, when the Accent lies on the laſt Syllable, ending with a Conſonant, have it likewiſe doubled in the Derivations*; *as* prefer, pre-fer-red; com-pel, com-pel-led; acquit, ac-quitted, *&c.*—*All ſuch Words are beſt divided by Rule* II.

NOTE.

The Endings *cial*, *tial*, *cian*, **ſion*, *tion*, ſhould not (according to the modern Way of pronouncing) be parted in Spelling, being ſo many diſtinct Sounds, which cannot be divided without being corrupted; for the *ci*, *ſi*, and *ti*, are always ſounded like *ſh*, † in the laſt Syllable of Words; as,

Ar-ti-fi-cial ‡	is ſounded	*artifi-ſhal*	or	*ſhall*
Sub-ſtan-tial		*ſubſtan-ſhal*		
Mu-ſi-cian		*Muſi-ſhan*	or	*ſhin*
E-gyp-tian		*Egyp-ſhan*		
Per-ſua-ſion		*Perſua-ſhan*	or	*ſhun*
Sal-va-tion		*Salva-ſhon*		

Whether this be a Propriety or not, I ſhall not abſolutely determine, (as it is a Matter of Diſpute among the Critics); however, we cannot find one Inſtance in good Poetry where any of the ſaid Endings count more than one ſingle Syllable.

EXAMPLES.

When the dull Ox, who now he breaks the Clod,
Now wears a Garland, an Egyp-tian *God.*
No, 'tis reply'd, the firſt Almighty Cauſe
Acts not by par-tial *but by gen'ral Laws.*

That

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* *Theſe two commonly take a Letter from the primitive Words; as, tranſgreſs, Tranſgreſ*-ſion; *inſpect, Inſpec*-tion; *perfect, Perfec*-tion.

† *Except when* ſ *precedes the* ti; *as Queſ*-tion, *celeſ*-tial, *&c.*

‡ *The* ci *in this Poſition has moſtly a double Accent, which ſee fully explained in Page* 43.

*That Reaſon, Paſ-*ſion, *anſwer one great Aim,*
*And true Self-love and ſo-*cial *are the ſame.*

POPE.

Freed by the Terror of the Victor's Name,
*The reſcu'd States his great Protec-*tion *claim.*

ADDISON.

CHAP. VI.

Of STOPS *and* MARKS.

THE Stops are uſed to ſhew what Diſtance of Time muſt be obſerved in Reading: They are ſo abſolutely neceſſary to the underſtanding of what we read and write, that without a ſtrict Attention to them, all Writings would be confuſed, and liable to many Miſconſtructions.

The Stops, conſidered as Intervals in Reading, are ſix; namely, a Comma, Semicolon, Colon, Period, Interrogation, and Admiration. A Comma ſtops the Reader's Voice while one may deliberately count the Number 1; the Semicolon, 1, 2; the Colon, 1, 2, 3; the Period, Admiration or Exclamation, and Interrogation, 1, 2, 3, 4.

The CHARACTERS *of* STOPS *are, viz.*

1. A Comma, is placed at the Foot of a Word, and marked thus (,)
2. A Semicolon, a Point over a Comma (;)
3. A Colon, two Points (:)
4. A Period, a ſingle Point at the Foot of a Word (.)
5. A Note of Interrogation, or aſking a Queſtion (?)
6. A Note of Exclamation, or Admiration (!)

The

The MARKS, *&c. are theſe that follow.*

1. Accent (')
2. Apoſtrophe (')
3. Aſteriſm (*)
4. Breve (˘)
5. Caret (ʌ)
6. Diæreſis (¨)
7. Circumflex (^)
8. Hyphen (-)
9. Index (☞)
10. Obeliſk (†)
11. Paragraph (¶)
12. Crotchet [ ]
13. Parentheſis ( )
14. Quotation (")
15. The end of a Quotation (")
16. Section (§)
17. Ellipſis (——)
18. Brace (⏞)

* STOPS *exemplified and explained.*

A Comma (,) may be uſed in ſeveral Situations, 1. After every diſtinct Word of Numbers; as, *one, two, three, ſix, ten, twenty*, &c.

—After every diſtinct Figure of Numbers; as, 1, 2, 3, 6, 10, 20, &c.

—After every Quality belonging to the ſame Name, except the laſt; as, *a diſcreet, ſenſible, generous honeſt Man.*

—After bare Names of Perſons, *&c.* called upon, or ſpoken to; as, *Remember not, O Lord, our Offences;* or Things diſtinctly mentioned; as, *Aſh, Elm,*

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* *Several Grammarians refer the treating of Stops and Marks till after Syntax, not conſidering them abſolutely neceſſary to be known till the Scholars be fit to apply them to their proper Purpoſes in Writing: whilſt others advance, that a more early Knowledge of ſuch of them as are Intervals in Reading, &c. is found to be the moſt expeditious Method in forwarding a Learner, by giving him the Senſe of what he read, (which without ſuch Knowledge of them, might be confuſed and unintelligible); it is therefore thought proper to give them a Place here.*

Elm, Oak, &c. *Sheep, Oxen, Horſes*, &c. *James, Robert, William, Honour, Power*, &c.

—After every the leaſt diſtinct Clauſe of a Sentence, which is a part of a more perfect one; as, *Nature clothes the Beaſts with Hair, the Birds with Feathers, and the Fiſhes with Scales.*

—An Interjection alone muſt be pointed from the other Part of the Sentence; as, *Pſhaw! trouble us not with Trifles.*

—Before the Conjunction *and*, when it connects the Parts of a Sentence; as, *Life is precarious*, and *Death is certain;* but not when it couples only Words; as, *the Critic and the Pedant are too often united.*

2. A Semicolon (;) is made Uſe of when Half of the Sentence is left behind, and to diſtinguiſh Contrarieties; as, *Are you humble, teachable, and adviſeable;* or, *ſtubborn, ſelf-willed, and high-minded?*

—When ſeveral Names, with their different Qualities, have equal Relation to the ſame Verb; as, *He was a Man of a regular Conduct; of a ſweet, facetious, forgiving Temper; of a charitable, humane Diſpoſition*, &c.

3. A Colon* (:) is made Uſe of to diſtinguiſh a perfect Sentence, which has a full Meaning of its own; but yet leaves the Mind in Suſpenſe and Expectation to know what follows; as, *An envious Critic cannot forbear nibbling at every Author that comes in his Way: Nor can even the moſt Admired Poet that ever wrote eſcape him.*

A Colon is generally uſed before a comparative Conjunction in a Similitude; for Example, *As an ill*

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* Chambers's *Dictionary ſays, Grammarians are not agreed about the preciſe Difference between the* Colon *and* Semicolon; *and therefore theſe two Pauſes ſeem to be uſed by many Authors indiſcriminately.*

ill Air may endanger a good Conſtitution: So may a Place of ill Example endanger a good Man.

—When the latter Clauſe is connected by a Relative referring to ſome Name in the former; as, *It is no Dimunition to a Man to have been in the Wrong: Perfection is not his Attribute.*

4. The Period or full Stop (.) is uſed at the Concluſion of a Sentence, and ſhews that the Senſe is compleated and ended; as, *Fear God.—Honour the King.*

5. A Note of Interrogation (?) is put after a Quſtion aſked; as, *What ſhall I do? When ſhall we come?*

6. A note of Exclamation or Admiration (!) is uſed when ſomething is admired and exclaimed againſt; as, *Oh the Idleneſs! Oh the Perverſeneſs of the Boy!*

MARKS, *&c. explained.*

1. An Accent (') being placed over a Vowel, denotes that the Tone or Streſs of the Voice in pronouncing, is upon that Syllable; as in *Bâptiſm.*

2. Apoſtrophe (') at the Head of Letters denotes ſome Letter or Letters left out for the quicker Pronunciation; as, *I'll*, for *I will; lov'd*, for *loved; would'ſt*, for *wouldeſt; ſhan't*, for *ſhall not; ne'er*, for *never.*

3. Aſteriſm (*) guides to ſome Remarks in the Margin, or ſet at the Foot of the Page: Several of them ſet together ſignify that there is ſomething wanting dejective, or immodeſt in the Paſſage of the Author; thus ******

4. Breve (˘) is a Curve or crooked Mark over a Vowel, and denotes that the Syllable is ſounded quick or ſhort; as, *Hăt, Băt.*

5. Caret (ʌ) denotes a Letter, Syllable, or Word to be left out of a Sentence, by Miſtake in Writing or Printing; and this Mark (ʌ) is put under the Inter-

lineation, in the exact Place where it is to come in; as,

are

Juſtice and Temperance ∧ *excellent Virtues.*

6. Circumflex (^) is ſhaped ſomething like the Caret; when uſed, it is placed over a Vowel in a Word, to denote a long Syllable, as, *Euphrâtes.*

7. Diæreſis (··) or Dialyſis, is noted by two full Points at the Top of the latter of two Vowels, to diſſolve the Diphthong, and to divide it into two Syllables, as *Capernaüm.*

8. Hyphen (-) is a ſtraight Mark acroſs, which being ſet at the End of a Line, denotes, that the Syllables of a Word are parted, and that the Remainder of it is at the Beginning of the next Line.

Whenever a Word is thus parted at the End of a Line, the Syllables muſt be carefully ſeparated by the Rules for dividing.

It is uſed alſo to join or compound two Words into one; as *Ale-hŏuſe, Inn-keeper,* &c.

In this Caſe, the latter muſt never begin with a Capital, except Names of Countries, Towns, or Offices; as, *South-Briton, North-Britain, Weſt-Auckland, Attorney-General,* &c.

If placed over a Vowel, it denotes it long; as *hāte;* and in Writing it is called a *Daſh,* and ſignifies the Omiſſion of *m* or *n;* as *Nothing is more commendable thā fair Writing.*

9. Index (☞) or the Fore-finger pointing, ſignifies that Paſſage againſt which it is placed to be very remarkable.

10. Obeliſk (†) is uſed as well as the Aſteriſm (*) to direct to ſome Note or Remark in the Margin, or at the Foot of the Page: And this is alſo done by parallel Lines, as (‖); ſometimes by a double Obeliſk, (‡); and, at other Times, by Letters or Figures included within a Parentheſis, thus (*a*) or (1)

11. Paragraph (¶) is uſed chiefly in the Bible, and denotes the Beginning of a new Subject or Matter.

12. Parentheſis ( ) is uſed when, after a Sentence is begun, another Sentence or Part of a Sentence is put in before the firſt be finiſhed, which ſerves to explain and enlarge the Senſe; as, *If you take Pleaſure in lying, Truth will (in a Series of Time) become a pain to you.*

13. Crotchets or Brackets [ ] incloſe ſhort Sentences that have no Connection with the Subject treated of, but ſerve for References to Paſſages of the ſame Book, Author, or Dates; as, [*See p.* 99. *Vol* I. *of this Book*] [*See* ——— *on this Subject*] [*This is very elegantly deſcribed by* ———]

14. Quotation, (") or double Comma turned, is put at the Beginning of ſuch Words or Lines, as are cited out of other Authors.

15. End of the Quotation, (") or Double Apoſtrophe, is put after the laſt Words or Lines, to ſhew that the Paſſage cited is finiſhed.

16. Section, (§) or Diviſion, is uſed in ſubdividing a Chapter into leſs Heads or Parts. It is alſo uſed to direct to ſome Note in the Margin, or at the Foot of the Page.

17. Ellipſis, (—) or Omiſſion, is when a part of a Word is left out; as, K—g *G—ge* for King *George;* or when a Word is omitted.

18. A Brace (⌒) is to join ſeveral Words or Sentences together, particularly in Poetry; as,

While thee, O Virtue, bright celeſtial Gueſt,
Whoe'er purſues, ſecures eternal Reſt,
And cannot be unhappy, tho' oppreſt.

*** By bad pointing, an Author's Meaning is not only ſubverted, but often made nonſenſical. Thus, it is ſaid in the 11th Edition of *Drelincourt's Conſolations*

lations againſt the Fear of Death, p. 310. *This Part ſhall not be taken from us; this bright Beam of future Glory ſhall never be put out but in the Life to come. we ſhall poſſeſs as much of the Kingdom as we are able, and ſhall be cloathed with all the Light and Splendour of the heavenly Glory.* Any Perſon may ſee the Error in this Sentence; which would have been prevented by putting a Colon after the Words *put out*, and omitting the Period after *come.*

A Biſhop of Eſcello, ordered an Inſcription to be put over his Gate, *viz. Porta patens eſto nulli, claudaris honeſto.* By the Painter's putting a Comma after *nulli* inſtead of *eſto*, it reads, *Gate be thou open to no Body, but be ſhut to an honeſt Man*; inſtead of, *Gate be thou open, and not ſhut to an honeſt Man.* For which he loſt his Biſhopric.

N. B. *See Orthography particularly exemplified in the laſt Table of Words in Proſody.*

OF

PROSODY:

OR

DUE PRONUNCIATION.

PART II.

CHAPTER. I.

Q. WHAT *is the Meaning of the Word* PROSODY?

A. It is a Word borrowed from the *Greek*; which, in *Latin*, is rendered *Accentus*, and in *Engliſh*, *Accent*.

Q. *What do you mean by Accent?*

A. Accent originally ſignified a Modulation of the Voice, or chanting to a muſical Inſtrument; but is now generally uſed to ſignify *Due Pronunciation*, *i. e.* the pronouncing of a Syllable according to its Quantity, (whether it be long or ſhort) with a ſtronger Force or Streſs of Voice than the other Syllables in the ſame Word; as, *a* in *àble*, *o* in *abôve*, &c.

Q.

Q. *What is Quantity?*

A. Quantity is the different Meaſure of Time in pronouncing Syllables, from whence they are called long or ſhort.

Q. *What is the Proportion between a long and a ſhort Syllable?*

A. Two to one; that is, a long Syllable is twice as long in pronouncing as a ſhort one; as, *Hate*, *Hat*. This Mark (¯) ſet over a Syllable, ſhews that it is long, and (˘) that it is ſhort; as, *rēcord*, *rĕcord*.

Q. *How do you know long and ſhort Syllables?*

A. A Syllable * is long or ſhort according to the Situation of the Vowel, *i. e.* it is generally long when it ends with a Vowel, and ſhort when with a Conſonant; as, *Fā-* in *Favour*, and *Măn-* in *Manner*.

——A proper Diphthong makes always a long Syllable; as, *Hail*, *Houſe*, *Flour*, &c.

Q. *How many Ways may accent be conſidered?*

A. Four; as it may relate to Words of two, three, or more Syllables; or to Words compoſed of the ſame Letters, (as are many Names and Verbs) but of different Significations; and are therefore only to be diſtinguiſhed by being differently accented.

Q. *Seeing many Names and Verbs are ſpelled with the ſame Letters, how they are to be diſtinguiſhed in pronouncing?*

A. By laying the Accent on the firſt Syllable in Names, and on the latter in Verbs, as in the following Examples.

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* *Long and ſhort Vowels, and long and ſhort Syllables, are ſynonimous Terms.*—Chap. II. Part I.

NAMES	VERBS.
An Ac'cent	*to accent*
A Concert	*to concert*
A Deſert	*to deſert*
An Object	*to object*
A Preſent	*to preſent*
A Rebel	*to rebel*
A Torment	*to torment*
An Unit	*to untie*

Q. *What other Rules have you for accenting Words of two Syllables?*

A. Two: 1. Any compound Word of two Syllables, whether compounded by a Preposition or Termination, is accented on the primitive Part; as, *ſin-ful, gŏd-ly, ab-ſólve, ad-hêre.*

2. Words of two Syllables, when the one Syllable is long, and the other ſhort, are accented on the long one; as, *Aū-thor, Hō-nour,* &c.

When both Syllables are long or both ſhort, the Accent is generally laid on the firſt; as, *Ex'tract, Mān-ners,* &c. Words ending with *ure*, or *le*, where the *e* is ſilent, or ſounded before the *l* or *r*, are alſo commonly accented on the firſt Syllables; as, *ín-jure, Cándle,* &c.

Q. *How are the Words of three Syllables commonly accented?*

A. When they are compounded with both a Preposition and a Termination, the Accent is on the primitive Part; as, *A-greē-ment, Ad-vánce-ment;* and if compounded only with one of them, the Accent lies moſtly on the middle Syllable; as, *ex-tēr-nal, cor-rūpt-ed,* &c.*

Q. *How*

* *The above Rules, &c. are conformable to the Practice of* Johnſon, *and other Lexicographers; but ſee more practical Modes of accenting; humbly propoſed in the 15th Page of the Introduction to* Fiſher's Spelling Dictionary.

Q. *How are Polyſyllables, or Words of three or more Syllables, to be accented?*

A. They are commonly accented either on the laſt Syllable but two, as, *con-vē-ni-ent, Op-por-tū-ni-ty;* or on the laſt ſave one in Words ending in *ic, cial, tial, cian, tian, ſion, tion;* as, *an-gē-lic, ar-ti-fi-cial, cre-dēn-tial, Mu-ſi-cian, E-gyp-tian, Oc-cā-ſion, Sal-vā-tion.*

Words of five, ſix, or more Syllables, have frequently two Accents, one on the firſt, and the other on the fourth; as, *ūn-phi-lo-ſō-phi-cal, ūn-con-ſti-tū-tion-al.*

But after all the Rules that can be given, no Method will lead the Learner ſo eaſily to put the right Accent upon Words, as Tables divided by the foregoing Rules, p. 29, which give the due Pronunciation to Words; and which withal are properly accented on the firſt, ſecond, third, &c. Syllables. And though moſt of our Grammarians have omitted ſuch, Tables, judging them more proper and peculiar to Spelling-Books; yet I chuſe to inſert the few following, and think them abſolutely neceſſary.

I. For the above Reaſon in Regard to the Accenting.

II. For their Uſefulneſs in exemplifying and proving the Spelling Rules; beſides, Exerciſes in Spelling cannot be thought too frequent, eſpecially to young Scholars.

III. As they are generally both uſeful and common Words, and Words that are moſtly compoſed of ſuch Letters as vary in their Uſes and Sounds, according to their different Poſitions, viz. *c* and *g*, *e* final, *ch, ph, th, wh, bi, ſi, ti,* &c. they will ſerve as Examples for *Orthography;* for Want of which in other Grammars, I have been obliged, in the Courſe of Teaching, to have ſuch a Collection in Manuſcript, [*See Table* 10.] which I humbly recommend

commend to the Public; and can aſſert, from Experience, that all ſuch Rules, though learned ever ſo perfectly by Heart, are mere Pretences or Pedantry in the Maſter; entirely inſignificant and uſeleſs to the Scholar; nay, rather pernicious and troubleſome Lumber in his Memory, unleſs reduced to Practice, and rendered familiar and natural by Example.

CHAP. II.

DYSSYLABLES, *or Words of* TWO SYLLABLES, *accented on the firſt Syllable.*

TABLE I.

AB-bot	àn-chor	à-ny	*bal″ance
ab-ject	an-gel	a-pron	ban-ter
ac-cent	an-gle	ar-dent	blun-der
af-ter	an-ſwer	aſ-ſes	bond-age
am-ber	an-them	Bab-ble	bor-der
am-buſh	an-vil	bad-neſs	bo-ſom

bright-

* *This Accent* (″) *is called the double Accent; the Uſe of which is every where to denote that the Conſonant over which it is put has a double Sound. Thus the Words* Balance, Chapel, *&c. are ſounded as if ſpelt* Ballance, Chappel; *and the ſingle Conſonant ſhould, contrary to the general Rule, be put to the firſt Vowel; as,* Bal″ance, Chap″el, *&c.—The double Accent is an Idiom common to our Language, without which our Diviſion could not be reducible to Rule except to that random one of the Ear, in Caſe of a ſingle Conſonant between two Vowels. But note, that the fourth Rule of Diviſion in this Book renders a double Accent needleſs, when there are two Conſonants by dividing them; as,* Aſ-pect, Baſ-ket, *&c. which uſed to be divided* A-ſpect, Ba-ſket, *and required a double Accent for Pronunciation. The above-named Rule, agreeable to the Ear, gives the true Pronunciation to a prodigious Number of Words in our Language, and muſt be allowed a great Improvement, not being liable to our Exception, except*

that

bright-neſs	Draper	gar-den	Lad-der
brim-ſtone	drun-kard	gar-ment	la-dle
bur-den	dwin-dle	glad-neſs	la-den
Cab-bage	E″dict	glo-ry	la-dy
cab-bin	ef-fort	goſ-pel	land-lord
cam-bric	el-der	gro-cer	lan-tern
can-dle	em-ber	gun-ner	large-neſs
can-ker	em-met	Ham-mer	lim″it
can-non	em-pire	han-dle	love-ly
ca-pon	end-leſs	hand-ſome	Man-ner
car-go	en-gine	hap-py	maſ-ter
car-nal	en-ter	hel-met	mem-ber
car-ry	en-voy	high-neſs	mer-chant
ce-dar	er-ror	ho″neſt	mer-cy
cel-lar	e-ver	hum-ble	mind-ful
cen-ter	e-vil	hun-dred	miſ-treſs
cham-ber	Fá-bric	hurt-ful	mod″eſt
chap″el	fac-tor	I-dol	mo-ney
chap-ter	fam″ine	i-ſland	month-ly
cler-gy	fa-mous	im″age	mort-gage
col-lege	far-ther	im-pulſe	morn-ing
com-mon	far-thing	in-ſtant	mo-ther
cre-dit	fa-ther	i-ron	Name-ly
Dag-ger	fe-male	Jol-ly	na-tive
dark-ly	fer-vent	judg-ment	na-ture
dar-ling	fe-ver	jug-gle	na″vy
debt-or	fic-kle	ju lep	ne″phew
de-cent	for-tune	junc-ture	nev-er
diſ-tant	for-ward	Kind-neſs	no-ble
doc-trine	fu-ture	king-dom	non-ſenſe
dol-phin	Gal-lant	kinſ-folk	no-thing

no-

---

that ſt *ſometimes after another Conſonant may go to the latter Vowel; as,* con-ſtant, in-ſtant, *and which were not thought neceſſary to be noted as exceptions at all, as they may with equal Propriety, as to pronunciation, be divided* conſ-tant, inſ-tant. *(See Note in Page 55.)*

no-tice	paſ-ture	ru-in	thank-ful
no-vice	pay-ment	Sab-bath	there-fore
num-ber	pit'y	ſav''age	thun-der
nur-ture	prac-tice	ſchol''ar	tim-ber
nui-ſance	prof''it	ſcrip-ture	ti-tle
Ob-ject	prom''iſe	ſe-cret	to-tal
of''fice	prop''er	ſen-tence	tur-nip
off-ſpring	pro-phet	ſer-vant	Un-cle
of-ten	proſ-per	ſev''en	up-right
or-gan	pul-pit	ſhep-herd	ut-moſt
or-phan	Quad''rant	ſhil-ling	ut-ter
o-ther	quar-ter	ſi-lence	Val''ue
ox-en	quick-ly	ſil-ver	ver-dict
Pal''ace	qui-et	ſin-gle	veſ-try
pal-ate	quiv''er	ſiſ-ter	vic''ar
pale-neſs	Rack-et	ſol''emn	viſit
parch-ment	raſh-ly	ſpir''it	War-rant
pa-rents	ren-der	Ta-ble	wid''ow
par''iſh	right-ly	tem-per	Year-ly
par-ſon	ri-ot	ten ant	yon-der
paſ-ſage	rob-ber	ten-der	Zea''lous

TABLE II.

DISSYLLABLES *accented on the latter Syllable.*

A-Baſe	af-front	be-ſides	con-feſs
a-bide	a-lone	Com-mit	con-fide
ab-hor	a-long	com-pare	con-firm
ab-jure	a-miſs	com-pel	cor-rode
ab-ſolve	a-part	com-pile	cor-rupt
ab-ſurd	a-wake	con-cern	De-baſe
ac-cept	Bap-tiſe	con-ciſe	de-camp
ad-mire	be-come	con clude	de-face
af-fect	be-get	con-cur	de-fame
af-flict	be-long	con-dole	de-ject

de-light
de-miſe
de-ny
de-part
diſ-ſolve
E-clipſe
e-lect
em-brace
en-grave
e-rect
eſ-cape
eſ-tate
e-vent
ex-alt
ex-cept
ex-pence
ex-pire
ex-port
ex-poſe
ex-preſs
ex-tract
ex-treme
Fo-ment
for-bid
fore-warn
for-get
for-ſake
forth-with
Gen-teel
Him-ſelf
Im-bibe
im-menſe
im-part
im-plore
im-pure
in-cline
in-clude
in-duce
in-dulge
La-ment
Ma-chine
man-kind
ma-ture
Ob-ſcure
ob-ſerve
ob-ſtruct
of-fence
op-preſs
Per-form
per-fume
per-haps
per-plex
per-vert
pre-fer
pre-fix
pre-pare
pro-cure
pro-duce
pro-feſs
pro-mote
pro-vide
Rebuke
re-cant
re-fer
re-fine
re-flect
re-fuſe
re-gard
re-ject
re-lapſe
re-mit
re-morſe
re-pel
re-pine
re-port
re-poſe
re-lent
re-ſent
re-ſide
re-ſign
re-ſolve
re-ſpect
re-ſtore
re-turn
Sa-lute
ſe-cure
ſe-duce
ſin-cere
ſub-mit
ſub-ſcribe
ſub-ſiſt
ſuc-ceſs
ſup-poſe
ſu-preme
ſur-priſe
Trans-form
tranſ-greſs
tranſ-late
Un-done
un-leſs
u-nite
un-juſt
un-wiſe
u-ſurp

TABLE III.

Words of three Syllables, accented on the firſt Syllable.

AB-di-cate
ac-ci-dent
ad-vo-cate
af-fa-ble
ag″o-ny
an-ceſ-tors
an″i-mal
an″i-mate
ap-pe-tite
ar″a-ble
Bat-te-ry
Cal-cu-late
cal-en-dar
care-ful-ly
car-pen-ter
cer-ti-fy
cha-rac-ter
com-pli-ment

con-

con-ſe-quence
De-cen-cy
dil″i-gence
Ed″u-cate
en-ter-priſe
en-vi-ous
ex-cel-lent
ex-e-cute
Fam″i-ly
for-ti-fy
Gal-le-ry
gar-den-er
gen-tle-man
go-vern-ment
Ho-li-neſs
hor-ri-ble
I-dle-neſs
in-fa-my
in-ſo-lence
in-ti-mate
in-tri-cate
Kinſ-wo-man
Le-ga-cy
le-gi-ble
lon-gi-tude
Man″age-ment
mar-vel-lous
mu-ſi-cal
Nar-ra-tive
neg-li-gence
nom″i-nate
O-di-ous
or″a-tor
or-na-ment
or-tho-dox
pal-li-ate
par″a-diſe
Ra-ri-ty
rav″en-ous
re-com-pence
rec-ti-fy
ru-mi-nate
Sa-cra-ment
ſal″a-ry
ſe-cre-ſy
ſen-ſu-al
ſen-ſi-ble
ſe-ri-ous
ſev″e-ral
ſol-di-er
ſol″em-nize
ſpe-ci-fy
ſpec-ta-cle
ſtu-di-ous
ſuf-fo-cate
ſum-ma-ry
ſur-ro-gate
ſym-pa-thize
Ten-der-neſs
ter-ma-gant
teſ-ta-ment
trac-ta-ble
tur-bu-lent
tur-pi-tude
va-can-cy
va-ri-ance
vic-to-ry
vin-di-cate
Un-der-ling
u-ni-verſe
u-ſu-ry
Wick-ed-neſs
war-rant-ed

TABLE IV.

WORDS *of* THREE SYLLABLES, *accented on the middle Syllable.*

A-Ban-don
a-bol″iſh
a-bate-ment
a-bor-tive
a-bun-dance
ac-cep-tance
ac-count-ant
ac-know-ledge
ap-pren-tice
Ca-the-dral
con-ſid″er
cor-rupt-ed
De-can-ter
de-cre-pid
de-par-ture
diſ-ſem-ble
En-large-ment
ex-act-or

ex-

ex-ter-nal
Fan-taſ-tic
I-de-a
il-luſ-trate
in-for-mer
in-ter-pret
in-teſ-tate
Ma-lig-nant
me-cha-nic
miſ-chiev-ous
O-bei-ſance
of-fen-ſive
Preſump-tive
pro-hib″it
Re-lin quiſh
re-mem-ber
re-ſem-ble
Se-du-cer
ſpec-ta-tor
Teſ-ta-tor
to-bac-co
Un-cer-tain
un-feign-ed
un-fruit-ful
un-learn-ed
*Ac-qui-èſce
a-la-mode
am-buſ-cade
Cav″al-cade
cir cum-ciſe
cir-cum-vent
con-de-ſcend
coun-ter-vail
Diſ-a-gree
diſ-be-lief
Im-ma-ture
im-por-tune
in-ter-cede
in-tro-duce
Mag″a-zine
O-ver-charge
Per-ſe-vere
Re-con-cile
re-in-force
rep″ar-tee
rig″a-doon
Sev″en-teen
ſu-per-fine
Vi-o-lin
vol″un-teer
Un-der-mine
un-der-ſtand
Yeſ-ter-day
yeſ-ter-night

TABLE V.

WORDS *of* FOUR SYLLABLES, *accented on the firſt Syllable.*

AC″ceſ-ſa-ry
al-le-go-ry
a-mi-a-ble
am″i-ca-ble
an-ti-mo-ny
an-ti-qua-ry
ar-bi-tra-ry
Ben″e-fit-ing
Ca-ter-pil-lar
Ce-re-mo-ny
Char″i-ta-ble
com-fort-a-ble
com-men-ta-ry
com-miſ-ſa-ry
com-pe-ten-cy
com-pli-ca-ted
con-ti-nen-cy
con-quer-a-ble
con-tro-ver-ſy
con-tu-ma-cy
còr-ri-gi-ble
cor-rup-ti-ble
cor-pu-len-cy
cow-ard-li-neſs
Del″i-ca-cy
deſ-pi-ca-ble
diſ-fi-cul-ty
dil″i-gent-ly
diſ pu-ta-ble
Ef-fi-ca-c

* *Theſe few, and ſome others, are accented on the laſt Syllable.*

el″e-gan-cy
el″i-gi-ble
ev″i-dent-ly
ex-cel-len-cy
For-mi-da-ble
gen″e-rouſ-ly
Gen-tle-wo-man
glo-ri-ouſ-ly
go-vern-a-ble
Hab″it-a-ble
hon″our-able
hoſ-pi-ta-ble
Ig-no-mi-ny
im″i-ta-ble
in-ti-ma-cy
in-ven to-ry
Ju-di-ca-ture
Lam″ent-a-ble
le-giſ-lá-tive
lu-mi-na-ry
Mal″e-fac-tor
mat″ri-mo-ny
mem″o-ra-ble
mil i-ta-ry
mo-ment-a-ry
mo-naſ-te-ry
Nav i-ga-ble
nec″eſ-ſa-ry
nu-mer-a-ble
ne-cro-man-cy
Or-di-na-ry
Par-li-a-ment
pat″ri-mo-ny
peace-a-ble-neſs
per-ſe-cu-tor
per-ſon-a-ble
pref″er-a-ble
prom″iſ-ſo-ry
pur-ga-to-ry
Sanc-tu-a-ry
ſo-ci-a-ble
ſec″re-ta-ry
ſtat″u-a-ry
Tab″er-na-cle
teſ-ti-mo-ny
Vol″un-ta-ry

TABLE VI.

WORDS *of* FOUR SYLLABLES, *accented on the ſecond Syllable.*

AB-bre-vi-ate
a-bil″i-ty
a-bom″i-nate
a-bun-dant-ly
ac-com-mo-date
ac-com-pa-ny
ac-tiv″i-ty
ad-ver-tiſe-ment
a-dul-te-rate
am-phib″i-ous
a-nal″o-gy
a-nat″o-miſe
a-nat″o-my
an-gel″i-cal
an-ti″pa-thy
a-po″lo-gy
ap-pro-pri-ate
ap-pur-te-nance
ar-tic″u-late
au-da-ci-ty
au-ri-cu-la
Bar-ba-ri-an
be-nev″o-lence
Ca-lam″i-ty
ca-no-ni-cal
ca-pa-ci-ty
ca-pi-tu-late
cap-tiv″i-ty
cer-tif″i-cate
con-grat″u-late
De-cen-ni-al
de-gen″e-rate
de-liv″er-ance
Ef-fem″i-nate
e-gre-gi-ous
e-pit″o-me
ex-pe-ri-ence
Fa-mil″i-ar
fi-del i-ty
Gram-mat″i-ca
Har-mo-ni-ous
hu-mani-ty
Il-lit″e-rate
Il-lu-mi-nate
im-me-di-ate

im-por-tu-nate
in-cor-po-rate
in-tel-li-gence
Lá-bo-ri-ous
li-tig″i-ous
Mag-nif″i-cence
ma-tu-ri-ty
mor-tal″i-ty
Na-tiv″i-ty
no-bil″i-ty
no-to-ri-ous
O-be-di-ence
ob-liv″i-on
om-nip″o-tence
om-niſ″ci-ent
Par-tic″u-lar
pe-cu-li-ar
tran-quil-li-ty
pre-deſ-ti-nate
Re-bel-li-on
re-luc-tan-cy
rhe-tor″i-cal
ri-dic″u-lous
Se-cu-ri-ty
ſin-cer″i-ty
ſo-bri-e-ty
Tau-tol″o-gy
phi-lo-ſo-pher
Ve-ra-ci-ty
Un-cer-tain-ty

TABLE VII.

WORDS *of* FOUR SYLLABLES, *accented on the third Syllable.*

ABdication
accidental
agriculture
allegation
apprehenſion
arbitration
Benediction
beneficial
Circulation
combination
comprehenſion
condeſcenſion
conflagration
conſecration
conſolation
converſation
correſpondent
operator
opportunity
Declamation
demonſtration
detrimental
diſagreeable
diſcontented
diſpenſation
Education
everlaſting
expectation
Fermentation
Generation
gravitation
Habitation
heſitation
howſoever
Imitation
inclination
ſatisfaction
ſuperſcription
inconſiſtent
independent
inoffenſive
inſtrumental
interceſſion
intercepted
introductive
Lamentation
limitation
Manufacture
meditation
memorandum
miſdemeanor
modulation
Navigation
nomination
Obligation
Legerdemáin
Miſapprehénd

ornamental
Publication
Regulation
reſurrection
revelation
Salutation
Tribulation
Univerſal
Variation
vindication
violation
*Animadvert
miſrepreſent
miſunderſtand
nevertheleſs
ſuperabound
ſuperintend

TABLE VIII.

WORDS *of* FIVE SYLLABLES, *accented on the ſecond Syllables.*

ABominable
apothecary
auxiliary
Conſederacy
contemptuouſly
conveniently
Degeneracy
deliciouſly
diſhonourable
Effeminacy
efficàcious
egregiouſly
extravagancy
Harmoniouſly
hereditary
Immediately
impracticable
incontinency
incorrûptible
inevitable
inexorable
inimitable
innumerable
inſeparable
irreparable
Legitimacy
Maliciouſly
Notoriouſly
Pecuniary
perpetually
preparatory
Recoverable
repoſitory
Unanſwerable
uncharitable
unfortunately
ungovernable
unneceſſary
unreaſonable

TABLE IX.

WORDS *of* FIVE SYLLABLES, *accented on the laſt Syllable but one, unleſs otherwiſe marked.*

ABbreviation
abomination
accommodation
anniverſary
Circumlocution
commemoration
com-

* *Theſe ſix are accented on the laſt Syllable.*

ɔommunication	Miſcellàneous	retaliation
conſideration	mortification	Sanctification
Denomination	multiplication	ſanctimònial
determination	mythológical	ſignification
Eradication	Opportunity	ſolemnization
Generòſity	Predeſtination	ſuperiórity
glorification	purification	Transfiguration
gratification	Qualification	Unàlterable
Humiliation	Recommendation	uncircumciſion
Interrogation	reconciliation	unexpòunded
inexpréſſible	repreſentation	ungrammàtical
inharmònious	repreſentative	unpàrdonable

TABLE X.

ORTHOGRAPHY EXEMPLIFIED: *or* Words *conſiſting of ſuch Letters as vary in their Uſes and Sounds, according to their different Poſitions.*

ACceſſion*	accuracy	alabaſter
accomplice	agility	alacrity
accrue	agitate	alamode
acquieſce	agonies	allegiance

* *Here the Scholar ſhould be put to divide the Word* Acceſſion; *which done according to the foregoing Spelling Rules, will be thus;* Ac-ceſ ſion; *then to make him account for every Syllable thus: In* (ac) *the* a *ſounds ſhort, becauſe the Syllable ends with a Conſonant, (See further explained,* p. 5.) *and the* c *hard becauſe it ends a Syllable, (See* p. 17.) *as* ak; (ceſ) *the* c *ſounds ſofter before* i, e, *and* y, *(See* p. 17.) *The* e *ſhort, (See the General Rule for the long and ſhort Sound of Vowels,* p. 5.) *The* ſ *keeps its own natural Sound, as* ſes (ſion) ſi *ſounds like* ſh *before a Vowel, (See* p. 32.) *The* o *is ſhort, (See the general Rule for Vowels as above.)* n *never varies in its Sound, as* ſhon; *ſo the Word is ſounded* Akſeſſhon. *And ſo in like Manner for all the other Words.*

allegory
ambiguous
ambition
amphitheatre
analogy
anatomiſe
angelic
antiquity
antagoniſt
architecture
artificial
aſſemblage
aſſociation
atmoſphere
audacious
Baggage
bagnio
beatific
baſtion
brocade
Capacious
caprice
caprious
cautious
captious
cenſure
characteriſtic
camomile
circumſtances
clandeſtine
climacteric
cognizance
college
conditional
congeſtion
congratulate
conjunction
conſcientious
connection
conſpicuous
Dandle
decalogue
deciſion
deficient
degenerate
depreciate
diagonal
diſcipline
diſcretion
disjunction
ductile
Ecſtacy
efficacy
egregious
election
elegantly
elephant
emergency
enthuſiaſm
energy
epigram
epiphany
exigence
exaggerate
expatiate
Facetious
fictitious
flagitious
fragrancy
*Gigantic
grimace
groteſque
guidance
guinea
Harangue
hexagon
hiſtoriographer
hurricane
hypocriſy
Jocoſely
jocular
juſtle
Initial
ingratiate
intrigue
Legible
legiſlature

le-

*Gigantic (g) g *ſounds ſoft before* e, i, *and* y, (*See* p. 19.) *The* i *is long,* (*See the general Rule; as,* ji) (gan) g *ſounds hard before* a, o, u, l, r, (*See* p. 19.) *The* a *and* n *as before make* jigan; (tic) ti *keeps its natural Sound before a Conſonant,* (*See* p. 25.) c *is hard as before: So that the Word is ſounded* jigan tic.

legitimate	Panegyric	ſatyrical
licentious	pathetical	ſchiſmatic
locution	paticipate	ſcientific
logician	philoſophy	ſimplicity
luſtre	phyſiognomy	ſolicitous
Machine	phlegmatic	ſophiſtry
magazine	politician	ſpherical
magicians	polygamy	ſtagnate
magnificent	precipice	ſtratagem
mathematics	procraſtinate	ſubjection
mechanical	progeny	ſubſidy
mythology	propitious	Theatre
mimic	proſelyte	tobacconiſt
Nauſeous	Quinteſſence	topical
negociate	Receptacle	tyrannical
negligence	reciprocal	Vacuity
notation	repugnancy	validity
Obdurate	rhetorician	variegation
obedience	rheumatiſm	vehemence
oblique	rigorous	vivacity
obnoxious	Sagacity	vivify
obſequious	ſanction	Unamiable
omniſcience	ſapphire	unanimity

*** *The Scholar ſhould be put to prove and account for every Word in this Table, after the foregoing Manner, until he be perfect in all the Rules and Obſervations in Orthography. The Words in theſe four laſt Tables are left undivided, as Exerciſes for the Spelling Rules.—And note, by the 3d Rule, which relates to two, three, or four Conſonants coming together,* ch, ph, ſh, th, wh, *muſt be conſidered as ſingle Conſonants, according to the foregoing Obſervations, and to go with or without* l *or* r *to the latter Vowel; and when three or four other Conſonants come together, and the laſt of them be not* l *or* r, *the two or three firſt go to the former; as,* Juncture, Parch-ment.

OF

OF

ETYMOLOGY:

OR, THE

KINDS of WORDS, &c.

PART III.

CHAPTER I.

Q. WHAT *is* ETYMOLOGY?

A. Etymology is that Part of Grammar which treats of the Kinds of Words, (or Parts of Speech) their Derivations, Endings, Change, and Likeneſs to one another,—whether *Primitive* or *Derivative*.

Q. *What is a Primitive Word?*

A. A Primitive Word is that which comes from no other Word in our Language; as, *a Raven*.

Q. *What is a Derivative Word?*

A. A Derivative Word is that which comes from ſome other Word in our Language; as, *ravenous*, from *Raven*.

Q. *Into how many Parts of Speech are the Words in the Engliſh Tongue divided?*

A. Four:

A. Four: 1. NAMES; which expreſs Things or Subſtances.

2. QUALITIES; which expreſs the Manners, Properties, or Affections of Things.

3. VERBS; which expreſs the Actions, Paſſions, or Being of Things.

4. PARTICLES; which ſhew the Manner or Qualities of Actions, Paſſions, or Being, &c.

Are the Parts of Speech the ſame in Engliſh as in Latin?

A. Yes; and in all other Languages as well as Latin: For that which is a Name or Noun-Subſtantive in Engliſh, is a Noun-Subſtantive in the Latin, Greek, Hebrew, French, &c. Languages.

Of NAMES.

Q. *What do you mean by Names?*

A. Words that expreſs Things themſelves, and want not the Help of any other Word to make us underſtand them; as, *a Man*, *a Book*, &c.

Q. *What further diſtinguiſhes Names from the other Parts of Speech?*

A. As Names expreſs Things without the Help of another Word, you cannot put the Word *Thing* after them without making Nonſenſe: Thus, you cannot ſay *Man Thing*, *Book Thing*, and the like.

Q. *How many Sorts of Names are there?*

A. Three; Common, Proper, and Relative.

Q. *What do you mean by Common Names?*

A. Common Names are ſuch as expreſs a whole Kind; as the Name *Horſe* ſignifies my Horſe, your Horſe, and all the Horſes that are.

Q. *What do you mean by Proper Names?*

A. I mean the Name or Names of ſome particular Perſon, Creature, Place, or Thing; as, one Man is called *John*, another *Thomas*, to diſtinguiſh them from the Reſt of Mankind: One Horſe is called

called *Jolly*, another *Whitefoot*: One Place is called *London*, another *Newcaſtle*; One Book is called the *Bible*, another the *Pleaſing Inſtructor*, &c.

Q. *What are Relative Names or Pronouns?*

A. Relative Names are ſuch as relate to the Perſons or Things in Queſtion, to avoid the Repetition of the ſame Word; as, inſtead of my own Name, I ſay *I*; inſtead of your Name, I ſay *thou* or *you*; inſtead of his Name, ſay *he*; inſtead of her Name, I ſay *ſhe*: And if I ſpeak of a Thing that hath no Diſtinction of Sex, I ſay *it*.

Q. *How many Perſons belong to Names?*

A. There are three Perſons in each Number, *viz.* The *Firſt*, ſpeaks of ourſelves; the *Second*, is always the Perſon or Thing ſpoken to; the *Third*, is always the Perſon or Thing ſpoken of; as,

SINGULAR.	PLURAL.
1. *I.*	1. *We.*
2. *Thou*, or *you.*	2. *Ye*, or *You.*
3. *He, ſhe, it.*	3. *They.*

Q. *Why do we ſay* you, *when we ſpeak only to a ſingle Perſon, ſince it is really of the plural Number?*

A. It is cuſtomary among us (as likewiſe among the French and others) to expreſs ourſelves ſo: But then we ſay *you*, and not *ye*; and the Verb that is put to it is always of the plural Number; for we ſay, *you love*, which is plural; and not *you loveſt*, which is ſingular. So likewiſe, out of Complaiſance, as we ſay *you* for *thou* and *thee*, ſo we frequently ſay *your* for *thy*, and *yours* for *thine*.

Q. *What are* who, which, *and* what *called?*

A. Perſonal Interrogatives, when they are uſed in aſking Queſtions.

Q. *Is there any Difference in the Uſe of* who, which, *and* what, *as Interrogatives?*

A. Yes; *who* is uſed only when we ſpeak of Perſons; as, *Who is that Man?* and *which* only when we

we ſpeak of things; as, *Which is your Hat? What* is uſed when we ſpeak either of Perſons or Things, and relates to the Kind, Quality, or Order; as, *What Lady is that? What Book is this? What* (or *which*) *Place do you chuſe?*

Q. *Are* who *and* which *merely Interrogatives? and do they always imply a Queſtion aſked?*

A. No; they frequently ſignify only Relation to ſome Perſon or Thing; as, *John was the Man* who *came to me; this is the Book* which *I bought;* and are then properly Relatives or Qualities. *See* p. 67.

Q. *How do Relative Names differ from other Names?*

A. By a having a *leading* and *following State.*

Q. *What do you mean by the* leading *and* following States?

A. The Relative Names either going before or following the Verb; as, *I love, we love.* Here *I* and *we* going before the Verb *love,* are called the *leading State;* But in the following Examples; namely, *My Father loves me; the Maſter loves us; me* and *us,* following after the Verb *loves,* are called the *following State.*

Q. *Can you give the* leading *and* following States *of all the Relative Names in both Numbers?*

A. Yes; *I,* the firſt Perſon ſingular in the leading State, makes *me* in the following State; *we,* &c.

		Leading State.	Following State.
1ſt Perſon	Singular	*I*	*Me*
	Plural	*We*	*Us*
2d Perſon	Singular	*Thou*	*Thee*
	Plural	*you*	*You*
		ye	*You*
3d Perſon	Singular	*He*	*Him*
		ſhe	*Her*
	Plural	*They*	*them*
The Interrogative of Perſons		*Who*	*Whom*

☞ *Which, what,* and *it,* are the ſame in both States.

Of NUMBER.

Q. *What is Number?*

A. Number is the Diſtinction of one from more

Q. *How many Numbers are there in Engliſh?*

A. Two; the Singular and the Plural.

Q. *When is the Singular Number to be uſed?*

A. When we ſpeak of one Perſon or Thing; as *a Boy, a Book.*

Q. *When do we uſe the Plural Number?*

A. When we ſpeak of more Perſons or Things than one; as, *Boys, Books,* &c.

Q. *How is the Plural Number in Engliſh commonly formed or made?*

A. By adding *s* to the Singular; as *Hand* in the Plural makes *Hands; Boy* makes *Boys,* &c.

Q. *Is the Plural Number always made by adding s?*

A. Not always; for when the Singular Number ends in *ch, ſh, ſs,* or *x,* then the Syllable *es* muſt be added; as, *Church* makes *Churches; Fiſh, Fiſhes; Witneſs, Witneſſes; Box, Boxes.*

Q. *What do you obſerve of Words that end in* ce, ge, ſe, *and* ze?

A. Such Words, by adding *s* to make them Plural, always gain a Syllable more than they had in the Singular; as, *Face* makes *Faces; Stage, Stages; Horſe, Horſes; Aſſize, Aſſizes.*

Q. *Why does the* s *added to words ending in* ce, ge, ſe, ze, *make them gain another Syllable in the Plural Number?*

A. Becauſe the *s* that is added to make them Plural would not be heard in the Sound, unleſs it made another entire Syllable.

Q.

Q. *How do Words that end in* f, fe, *or* y, *make their* lurals?

A. 1. By [illegible], *Knives; Knife, Knives; Life, Lives; Leaf, Leaves; Loaf, Loaves; Sheaf, Sheaves; Shelf, Shelves; Self, Selves; Thief, Thieves; Wife, Wives; Wolf, Wolves;* except *Hoof,* which makes *Hoof; Roof, Roofs; Grief, Griefs:* Also *Dwarf, Handkerchief, Relief, Wharf, Proof,* and *Strife,* which have only *s* added to make them plural: And most Words ending in *ff,* are made plural by the Addition of *s*; as, *Scoff, Muff, Ruff, Cuff, Snuff, Stuff, Puff,* make *Scoffs, Muffs,* &c.

2. Names ending in *y*, change *y* into *ie* with the Addition of *s* in the Plural; as, *Body* makes *Bodies; Enemy, Enemies; Mercy, Mercies;* &c. But after a Vowel in the same Syllable, it is retained; as, *Joy, Joys; Day, Days; Way, Ways; Essay, Essays.*

Q. *Do all plural Names end with* s *or* es?

A. No; 1. Some end in *en;* as, *Man* makes *Men;** *Woman, Women; Child, Children; Brother, Brethren* or *Brothers; Ox, Oxen.*

2. Some end with *se* or *ce;* as, *Die* makes *Dice; Mouse, Mice; Louse, Lice; Goose, Geese; Penny, Pence.*

3. Others end with *t* and *th;* as, *Foot* makes *Feet; Tooth, Teeth;* which are both irregular.

4. Words purely *Latin, French,* &c. generally make their Plurals as in their original Languages; as, *Erratum, Erata; Phenomenon, Phenomena; Beau, Beaux; Monsieur, Monsieurs,* &c.

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* *Proper Names of Men and Families mostly make their Plurals regular, and are sometimes used in the Plural Number; as,* ten Johns are in Company; the Marlboroughs, the Cavendishes, the Howards, *&c.*

5. Some Words have both the ſingular and plural Number alike; as, *Sheep, Horſe, Swine, Fern,* before them. [illegible] Singular Number when *a* goes

Q. *Have all Names a ſingular and plural Number?*

A. No; ſome have no Singular, and others no Plural.

Q. *Can you give any Examples of Names that want the ſingular Number?*

A. Yes; the following *viz. Annals, Alps, Arms, Aſhes, Bellows, Bowels, Breeches, Creſſes, Goods,* (meaning all Sorts of Effects, Riches, or Poſſeſſions) *Entrails, Ides, Lungs, Sciſſars, Shears, Snuffers, Thanks, Tongs, Wages, Dregs, News,* &c.

Q. *What Names have no Plural?*

A. All proper Names of Cities, Rivers, Countries, &c. and ſeveral common Names.

Of GENDER.

Q. *What is Gender?*

A. Gender is a Diſtinction of Sex.

Q. *How many Sexes are there?*

A. Two; the Male and the Female.

Q. *Have we any more Genders in Engliſh?*

A. Things without Life are ſaid to be of the Neuter Gender, by Reaſon they do not, properly ſpeaking, belong to either of the other two; as, *a Stone, a Table.*

Q. *How come we to ſay* he *when we ſpeak of the Sun, and* ſhe *of the Moon, a Watch, a Ship, &c.*

A. This is a Cuſtom from the *Latin,* in which ſeveral inanimate Names are claſſed under the Maſculine or Feminine Gender; yet it muſt be an Impro-

propriety, as Things without Life cannot have any Difference of Sex, unleſs when ſuch Words are taken in a perſonal or figurative Senſe; as, *Death is common to us all;* he *ſpares neither Poor nor Rich: the Earth is the Mother of Man;* ſhe *brings forth Food,* &c.

Q. *How are the Sexes diſtinguiſhed?**

A. By the Third Perſon Singular of Relative Names, viz. *he, ſhe, it,* as has been before obſerved.

Q. *Have you no other Way of Diſtinguiſhing the Sexes?*

A. Yes; by the five following Ways;

I. When we would diſtinguiſh the Difference of Sexes, we do it by different Words; as,

Male.	*Female.*	*Male.*	*Female.*
Bachelor	Maid, Virgin	horſe	mare
boar	ſow	huſband	wife
boy	girl	king	queen
bridegroom	bride	lad	laſs
brother	ſiſter	lord	lady
buck	doe	man	woman
bull	cow	maſter	miſtreſs
cock	hen	milter	ſpawner
dog	bitch	nephew	niece
drake	duck	rake	jilt
father	mother	ram	ewe
ſon	daughter	ſloven	ſlut
ſtag	hind	ſteer	heifer
uncle	aunt	wizard	witch
widower	widow	whoremonger	whore, or ſtrumpet
gander	gooſe		

* *In* Latin, Greek, *and ſome other Languages, the Gender or Sex is diſtinguiſhed by changing the Ending of the Quality or Adjective; but in the* Engliſh *Language the Ending of the Quality is never changed.*

II. But when there are not two different Words to expreſs both Sexes; or, when both Sexes are comprehended under one Word, then we add a Quality or an Adjective to the Word to diſtinguiſh the Sex; as, *a male Child*, *a female Child*: *a He-Goat*, for the Male; *a She-Goat*, for the Female.

III. Sometimes we add another Name or Subſtantive to the Word, to diſtinguiſh the Sex; as, *a Man-Servant*, *a Maid-Servant*, *a Cock-Sparrow*, *a Hen-Sparrow*.

IV. There are likewiſe ſome few Words which diſtinguiſh the Female Sex from the Male by the Ending *Eſs*, viz.

Male.	*Female.*	*Male.*	*Female.*
Abbot	Abbeſs	marquis	marchioneſs
actor	actreſs	maſter	miſtreſs
baron	baroneſs	mayor	mayoreſs
count	counteſs	prince	princeſs
deacon	deaconeſs	prior	prioreſs
duke	ducheſs	poet	poeteſs
elector	electreſs	prophet	propheteſs
emperor	empreſs	ſhepherd	ſhepherdeſs
governor	governeſs	tutor	tutoreſs
heir	heireſs	viſcount	viſcounteſs

V. Some Words in *x*; as, *Adminiſtrator*, *Adminiſtratrix*; *Executor*, *Executrix*, &c.

Q. *Have Engliſh Names no other Variation in their Endings, but thoſe which diſtinguiſh the Sex, or make the plural Number?*

A. When two Names come together, the former is by the Addition of *'s* turned into the Genitive Caſe, or a Poſſeſſive Name, and ſignifies,

1. The Poſſeſſor; as, *Henry's Horſe*, or *the Horſe which Henry has or Poſſeſſes*.

2 The author; as, *Pope's Works*, or *the Works which Pope was Author of*.

3 The

3. The Relation of Perſons or Things; as, *The King's* * *Son*, or *the Son of the King.*

Q. *Suppoſe the Word that is to be turned into the Genitive Caſe ends with* s, *is the* 's *to be added?*

A. If the Word is of the ſingular Number, both the *s's* are commonly written; as, *Charles's Horſe, St. James's Park*, &c. Though ſometimes, when the Pronunciation requires it, to avoid ſimilar Sounds coming together, one *s* is left out: yet the Apoſtrophe is ſtill retained at the End of the Word to denote the Genitive Caſe; as, *J. Walters'* or *J. Rogers' Horſe:* All Words of the plural Number, and ſuch as want the Singular, and end in *es*, are beſt written with ſingle *s;* as, *Two Years' Salary; the Horſes' Provender, the Aſhes' Quality; the Compaſſes' Legs*, &c. except ſuch as form the plural Number without an *s;* as, *Men's Honour, Women's Modeſty.* Words that end in *ſs*, are likewiſe beſt written without the additional *s;* as *for Righteouſneſs Sake*, &c.†

* *It muſt be obſerved, that when* y *is the laſt Letter of a Word that is turned into the Genitive Caſe, it is always retained before the* 's—*And when the Particle* of *is uſed to make the Genitive Caſe, the Poſſeſſed comes firſt in Order, and the Poſſeſſor after; but when the* 's *is uſed, the Proprietor is named firſt, and the Property or Thing poſſeſſed afterwards; as,* The Eſtate of my Father was bought, *&c.* My Father's Eſtate, *&c.—After the Qualities* this *and* that, *the Property or Thing poſſeſſed ſtands firſt, and is underſtood alſo after the Poſſeſſor; as,* This Horſe of David's was once mine.

† *As in* Engliſh *we have but this one Caſe, we expreſs the Circumſtances, Properties, or Affections, of Things to one another, by the Help of little Words called Prepoſitions; ſuch as* of, to, with, from, by; *whereby we are freed from the great Trouble that is found in other Languges of expreſſing the Circumſtances, &c. of Names, by ſix Caſes in both Number, and five or ſix different Declenſions——So likewiſe our hav-*

Q. *Is not this* 's *added inſtead of* his, *the firſt Part* (hi) *of* his *being cut off?*

A. No; they are miſtaken who think this *'s* is added inſtead of his, as *Mary's Book*, would then be *Mary* his *Book*, which would be nonſenſe.

Q. *Are not Names ſometimes uſed for, and partake of the Nature of Qualities?*

A. When two Names are compounded into one, and joined together with a Hyphen, and ſometimes without it, the former takes to itſelf the Nature of a Quality; as, *a Turkey Voyage*, or *a Voyage, to Turkey; Mountain Wine*, or *Wine the Produce of the Mountains; a Sea-fiſh*, or *a Fiſh of the Sea; an Apple-Pye, or a Pye made moſtly of Apples; a Silver Seal*, or *a Seal made of Silver*, &c. Yet all ſuch are properly compound Names.*

CHAP. II.

Of QUALITIES, *or* ADJECTIVES.

Q. WHAT *are Qualities?*

A. Words which expreſs the Manners, Properties, and Affections of Things or Subſtances; as, *wiſe, fooliſh, black, white, round, ſquare*, &c. all which

having no Difference of Gender in our Names, is an Advantage as great as the former, and which no other Language ancient or modern enjoys, except the Chineſe.

* *Theſe compound Names are nearly related to Poſſeſſives, and require moſtly a Genitive Caſe to expreſs in other Words what they imply, as plainly appears by the Explanation of the above Examples.*

which require to be joined to another Word or Name, to ſhew them their Signification, and make us underſtand them; as, *a wiſe Man, a fooliſh Man, a black Dog, a white Dog, a round Table, a ſquare Table*, &c.

Q. *How do you know the Qualities from the other Parts of Speech?*

A. By putting the Word *Thing* after them, which they will bear with good Senſe; as, *a good Thing, a black Thing, a white Thing*, &c. For a Quality cannot clearly ſignify any Thing without a Name either expreſſed or underſtood; as, *to hit the white (Mark)* is underſtood; *refuſe the evil (Thing) and chuſe the good: Thing* is, in both Places, underſtood.

Q. *Have Qualities any Difference of Number, or Variation in their Endings?*

A. No; for we never ſay *goods Things, bads, Things*, but *good Things, bad Things*, &c. except *this*, which makes *theſe*, and *that*, *thoſe*, in the Plural.

Q. *What Qualities come from perſonal Names?*

A. Theſe Perſonal Poſſeſſives, *my, mine; thy, thine; his; our, ours; your, yours; her, hers; their, theirs.*

Q. *Is there any Difference in the uſe of* my *and* mine, thy *and* thine, *&c.?*

A. 1. Yes; *my* being the firſt Perſon Singular, muſt not be uſed without a Name after it; as, *this is my Book.* And *mine* is uſed without a Name, or rather ſupplies the Place of one; as, *Whoſe Book is this? Mine:* that is, *my Book. Our* being the firſt Perſon Plural, is uſed with a Name.

		With a Name.	Without a Name.
1ſt Perſon	Sing.	*My*	*Mine*
	Plur.	*Our*	*Ours*

2d Per-

2d Perſon	Sing.	*Thy*	*Thine*
	Plur.	*Your*	*Yours*
3d Perſon	Sing.	*His* / *Her*	*His* / *Hers*
	Plur.	*Their*	*Theirs*
Perſons, or Things		**Other*	*Others*

To theſe we may add *whoſe* and *its*, † which can never be uſed without a Name after them; as, *whoſe Horſe is this? I like its Colour*, &c.

Q. *When do you uſe the Word* own?

A. When we would expreſs ourſelves more emphatically; as, *this is my* own *Houſe; your* own *Land; Alexander's* own *Horſe.*

Q. *Which of the Perſonal Poſſeſſives take* own *after them.*

A. My, thy, his, her, our, your, their, may have *own* after them; but we never ſay *hers* or *ours own*, &c. yet we ſometimes ſay *mine own, thine own.*

Q. *What Parts of Speech are* this, that, the ſame who,‡ which, *and* what?

A. When

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* Other *may be uſed in the Plural Number with a Name, as,* other Men, *and likewiſe without a Name in the Singular, as,* the one Party, *or* the other.

† *When* its *is a Quality, the Poſſeſſive of* it, *it is written without an Apoſtrophe to diſtinguiſh it from* it's *(the Contraction of* it is) *uſed in Poetry; but thoſe who write correctly never put* it's *or* 'tis *for* its *or* it is, *in Proſe; as,* it's a Fault; 'tis done, it's Value; *for* it is a Fault, it is done, its Value.—*Yet* 'tis *is uſed by good Authors at the Beginning of a Sentence or Paragraph to introduce it boldly; as,* 'Tis all a Joke.

‡ Who, *in all Situations, is uſed in Relation to Perſons only, and* which *only in Regard to Things; and tho'* which *is uſed when we ſpeak of one Perſon in particular that is or was*

a-

A. When any of them are uſed in aſking a Queſtion, they are called Interrogatives, as has been before obſerved; but every where elſe they are Relatives or Qualities, reſpecting ſome Names expreſſed or underſtood before; as, *this is the Book which* (Book) *was yours, and the ſame* (Book) *which was my Brother's formerly; a Garden is what I love; this is the Man who has a particular Value for me, &c.*

Q. *What are* this *and* that *uſually called?*

A. This and *that* are called Demonſtratives, becauſe they ſhew what particular Perſon or Thing you mean; as, *this* or *that Man, this* or *that Book. This* and *theſe* relate to Things near at Hand, as *that* and *thoſe* refer to Things farther off.

Q. *Is not* that *uſed ſometimes inſtead of* who *or* which?

A. Yes; though not elegantly; as, *I ſaw a Man that* (who) *had been on the ſame Side that* (which) *I had been on. He is the Man that* (or who) *has done me ſo many Favours.*

Q. *Are there no other Sorts of Qualities?*

A. Yes; 1. Such as ſignify *Being; I being a Man, have put away childiſh Things; I have been a Child,* &c.

2. *Doing;* as, *a dancing Dog, a ſcolding Woman, a loving Father,* &c.

3. *Suffering;* as, *a ruined Man, a ſhaved Head,* &c.

4. Such as are compounded with another Quality; as, a proud-*ſpirited,* high-*minded Man;* a half-*filled Caſk,* &c. the former Part of all ſuch Qualities approach near to the Nature of an Adverb.

5. Qua-

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amongſt a Company, In this Caſe it has a Relation to the Number; as, which *(one)* of them was he? What, whether the ſame *&c. are uſed without Diſtinction in regard to both Perſons and Things.*

5. Qualities in *nt* are ſometimes uſed as Participles in *ing*, and ſuch as are placed after their Names; as, *a Lion dormant, couchant, rampant; the Prince regent*, &c.

Q. *Are not all theſe by Grammarians called Participles?*

A. Yes, commonly.

Q. *Are Participles then a diſtinct and different Part of Speech from Qualities or Adjectives?*

A. No, not all of them; for *learned, loving, ſcolding*, and *writing*, when joined with a Name; as, *a learned Man, a loving Father, a ſcolding Woman, a writing Deſk*, are as evidently Qualities or Properties of thoſe Names, as *wiſe, fair, good*, would be if joined to them.

Q. *Are all theſe Words which are called Participles, really mere Qualities?*

A. Words ſignifying the Time of acting or ſuffering, &c. as, *I am writing a Book, he is making a Pen, we have burnt the Coals, ye have praiſed the Book*, and ſuch like, cannot, with any Propriety, be called Qualities, agreeable to the uſual Definition of that Term.

Q. *When are Participles mere Qualities?*

A. 1. When they have no reſpect to Time; as, *a learned Man, a carved Pillar.*

2. When they are joined to Names; as, *an underſtanding Man, a writing Deſk, a crowned Head.*

3. If they are compared; as, *loving, more loving, moſt loving; learned, more learned, moſt learned.*

4. If they are compounded with a Preposition that the Verb they come from cannot be compounded with; as, *unbecoming, unheard, unſeen*: for we do not ſay, *to unbecome, to unhear*, &c.

Of ARTICLES.

Q. *What Parts of Speech are* a *and* the ?

joined to Names the Nature of Qualities, being are commonly called Articles.

Q. *What is the Use of Articles ?*

A. To determine or fix the Meaning or Sense of Names, and apply them to particular Persons.

Q. *What is the Difference between* a *and* an ?

A. A is used before all Names that begin with a Consonant ; as, *a Crown, a King*, &c. and *an* before all those that begin with a vowel ; as, *an Oyster, an Egg*, &c. also before such as begin with *h* silent, as, *an Herb, an Hour, an Heir ;* but when *h* is sounded *a* is to be used ; as, *a Hat, a Hen, a Hair*, &c.

Q. *What is the Difference between* a *and* the ?

*A. A** is used in a general Sense ; as, *a Man*, that is, *any Man ;* and *the*† is used when a particular Person or Thing is spoken of ; as *the Master, the Grammar*, (or *this very Master*, or *this very Grammar) which teacheth the Art of True Spelling, Reading, and Writing, will much improve me.*

Q. *Do we set Articles before proper Names ?*

A. Proper Names do of themselves particularly distinguish the Persons or Things of which one speaks ; as, *John, Joseph ;* so have no Articles before them : Likewise the Names of Countries, Cities, Provinces, Rivers, Mountains, *&c.* have no Articles before them. Neither are Articles set before the particular Names of Virtues ; as, *Justice, Sobriety, Tem-*

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* A *and* an *are sometimes Articles of Number, and signify one :* all to a Man, all to an Ell.

† *When a Relative, it is written* thee.

Temperance. Of Vices; as, *Drunkenneſs, Gluttony,* &c. Of Metals; as, *Gold, Silver,* &c. Of Herbs; as, *Thyme, Marjoram,* &c.

Q. *Do you never ſet Articles before Proper Names?*

A. Yes; when ſome Name or Subſtantive is underſtood; as, *the Thames,* where *River* is underſtood; *the Albemarle,* that is, the Ship *Albemarle;* or by Way of Diſtinction or Eminence; as, *he is a Lonſdale,* that is, *one whoſe Name is Lonſdale; the Talbots,* that is, *the Family of the Talbots; the Alexanders, the Cæſars, the Marlborough, the Vernons, the Granbys,* are brave and valiant Men known by thoſe Names.

Q. *Are the Articles ever ſet before Qualities?*

A. Yes; but it is by Reaſon of ſome Name expreſſed or underſtood; as, *Alexander, the Great* that is, *the Great King,* or *the Great Alexander: George the Third,* that is, *the third King of England of that Name; he is the valianteſt of all Men,* that is, *the moſt valiant.*

Of the COMPARISON *of* QUALITIES.

Q. *In what other Reſpects do Qualities differ from Names?*

A. By admitting Degrees of Compariſon, which Names or Subſtantives do not; they being only to be compared with their Qualities.

Q. *What is Compariſon?*

A. It is the altering of the Signification of a Word into more or leſs, by Degrees; whereby we ſay one Perſon or Thing is *fair,* another *fairer* or *more fair,* and a third is *faireſt* or *moſt fair.*

Q. *How many Degrees of Compariſon are there?*

A. There are three Degrees of Compariſon, *viz.* the Poſitive, the Comparative, and the Superlative, as, *hard, harder, hardeſt.*

Q. *When*

Q. *What is the poſitive Degree?*

A. It is the Quality itſelf, ſimply, without any Likeneſs or Compariſon; as, *great*, *wiſe*.

Q. *What is the comparative Degree?*

A. The Comparative ſomewhat exceeds the Poſitive in Signification; as, *greater*, *wiſer*, &c.

Q. *How is the comparative Degree formed?*

A. It is formed of the Poſitive, by adding the Syllable *er*, if it ends with a Conſonant, or the Letter *r* only, if the Poſitive end in *e*; as, *greater*, *wiſer*: And it is likewiſe known by the Sign *more* before the Poſitive; as, *more great*, or *greater*; *more wiſe*, or *wiſer*.

Q. *What is the ſuperlative Degree?*

A. The Superlative exceeds the Poſitive in the higheſt Degree of Signification; as, *greateſt*, *wiſeſt*, &c.

Q. *How is the ſuperlative Degree formed?*

A. It is formed of the Poſitive, by adding the Syllable *eſt*, if it ends with a Conſonant, or the Letters *ſt*, if the Poſitive end in *e*; as, *greateſt*, *wiſeſt*, &c. It is likewiſe known by the Signs *moſt*, *very*, or *exceeding*.

Q. *What Qualities or Adjectives form the Comparative by putting the Word* more *before them, and the Superlative by putting the Word* moſt *before them?*

A. They are ſuch Qualities chiefly as come from the *Latin*, and end in

ain	as	*certain*	*ry*	as	*neceſſary*
ive		*paſſive*	*al*		*general*
cal		*angelical*	*able*		*commendable*
en		*golden*	*ant*		*elegant*
ly		*fatherly*	*ing*		*loving*
leſs		*friendleſs*	*iſh*		*peeviſh*

eſt *ous* *ent* *ble*	as	*honeſt* *virtuous* *excellent* *viſible*	*ed* *id* *ſome*	as	*wicked* *rigid* *troubleſome*

Q. *Are all Qualities or Adjectives compared in the Forms above, by adding* er *or* more *to the Comparative, and* eſt *or* moſt *to the Superlative?*

A. No; there are ſome Qualities which are irregular, and are thus compared, viz.

Poſitive.	Comparative.	Superlative.
good	*better*	*beſt*
bad, evil, or *ill*	*worſe*	*worſt*
little	*leſs*	*leaſt*

Q. *Can all Qualities be compared?*

A. No; ſome cannot be compared, or take the Words *more, very,* or *moſt* before them; becauſe they do not admit of any Increaſe in the Signification; as, *all, any, each, every, ſome, one, &c.*

Q. *What Degrees of Compariſon are the following Words of,* fair, fairer, *and* faireſt?

A. Fair is of the Poſitive, *fairer* is of the Comparative, and *faireſt* is of the Superlative.

Q. *Is it good* Engliſh *to ſay* more fairer, *or* moſt faireſt?

A. No; you ought to ſay, *fairer,* or *more fair; faireſt,* or *moſt fair*; for *more fairer,* would ſignify as much as *more more fair;* and, *moſt faireſt,* as much as *moſt moſt fair.*

CHAPTER III.

Of VERBS.

WHAT *is a* Verb?

A. A *Verb,* as it is commonly called, is that Part of Speech which betokens the doing, being,

being, or ſuffering of a Thing; and to which belong the ſeveral Circumſtances of Perſon, Number, and Time.*

Q. *How do you know a Verb?*

A. By placing ſome Relative Name before it; and if it be a Verb, it will be good Senſe; as, *I walk, thou ſitteſt, he reads, we dine, ye ſup, they ſleep.*

Q. *Are all Verbs known by putting a relative Name before them?*

A. No; for imperative Verbs, or Verbs of bidding or commanding, have the Relative after them; as, *love thou, let him love.*† And infinitive Verbs, *i. e.* ſuch as have an undetermined or unlimited Senſe, and always follow other Verbs, are known by having *to* before them; as, *I chuſe to love, to read,* &c.—The infinitive Verb is likewiſe ſometimes expreſſed by the Participles in *ing*; as, *I love writing, I love learning*; or, *I love to write, I love to learn,* &c.

Q. *How many Times or Tenſes are there belonging to a Verb?*

A. Three: 1. The preſent Time, that now is. 2. The paſt Time, or what has been. 3. The future Time, or Time to come.

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* *It is derived from the* Latin, Verbum, *a* Word, *and being the chief Word in a Sentence is called a Verb, by Way of eminence, and there can be no Sentence wherein it is not either expreſſed or underſtood.*

† *Our Infinitive Verbs anſwer to the Infinitives of the Latin, and have neither Number, Perſon, nor Nominative Word belonging to them. Imperative Verbs want the firſt Perſon in both Numbers, have the leading State of a Relative after them in the ſecond Perſon only; and all Verbs following the Imperative Verb* let *are commonly uſed without* to *before them, as above exemplified.*

Q. *How many Times are there in Engliſh expreſſed by the Verb itſelf?*

A. Two; the preſent Time, and the paſt Time.

Q. *How do you know them?*

A. The preſent Time is the Verb itſelf; as, *burn, love;* the paſt Time commonly ends in *ed;* as, *burned, loved,* &c.

Q. *How do you expreſs the Perſons of the Verbs?*

A. By the perſonal Names, *I, thou,* or *you, he, ſhe, it,* in the Singular; and *we, ye,* or *you,* and *they,* in the Plural.

Q. *Does the Difference of Number and Perſon make any Alteration in the Verb?*

A. Yes; as,

Perſon	Singular.	Plural.
1.	*I love.*	1. *We love.**
2.	*Thou loveſt,* or *you love.*	2. *Ye,* or *you love.*
3.	*He loveth,* or *loves.*	3. *They love.*

Q. *Has the Engliſh Tongue any Moods?*

A. No.

Q. *The* Engliſh *Tongue having but two Times expreſſed by the Verb itſelf, and no Moods, how do we expreſs the other Times of the Verb?*

A. By

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* *The Verbs are changed or made to agree with the Perſonal Names by the Ending of the ſecond Perſon ſingular in* eſt; *as, in the Example above, the firſt Perſon Singular,* I love, *is made in the ſecond Perſon,* thou loveſt *or* you love; *and by the Ending of the third Perſon in* eth *or* es; *as* he *or* ſhe loveth *or* loves *in the preſent Time. And the firſt Perſon ſingular, in the paſt Time,* I loved, *makes in the ſecond Perſon,* thou lovedſt *or* you loved; *but the third Perſon is the ſame with the firſt, as* he *or* ſhe loved. *The Plural Verbs are always the ſame with the firſt Perſon ſingular; as,* I love; *the firſt Perſon ſingular in the preſent Time, makes in the plural* we, ye, *and* they love. *Alſo* I loved, *the firſt Perſon ſingular in the paſt Time, makes in the plural,* we, ye, *and* they loved.

A. By the following Words called Helping Verbs, viz. *do*, *may*, *can*, *am*, and *be*, in the preſent Time; *did*, *had*, *have*, *might*, *could*, and *was*, in the paſt Time; and *ſhall* and *will*, in the future Time.

Q. *How do you form thoſe of the preſent Time?*

A. Thus:

Sing. *I do*, *thou doſt* or *you do*, *he doth* or *does*.
Plur. *We do*, *ye do* or *you do*, *they do*.
S. *I may*, *thou mayeſt* or *you may*, *he may*.†
P. *We may*, *ye may* or *you may*, *they may*.
S. *I can*, *thou canſt* or *you can*, *they can*.
P. *We can*, *ye can* or *you can*, *they can*.
S. *I am*, *thou art* or *you are*, *he is*.
P. *We are*, *ye are* or *you are*, *they are*.
S. *I be*, *thou be'ſt* or *you be*, *he be*.
P. *We be*, *ye be* or *you be*, *they be*.

Q. *What does* am *or* be *ſignify?*

A. Either of them (for they are the ſame) by itſelf ſignifies *being;* but joined to, or ſet before a Quality, or rather a Participle, ſignifies *ſuffering*, and ſupplies us with Verbs of ſuffering, or Verbs paſſive, which we otherwiſe want; as, *I am turned*, *if I be blamed*, &c. we having in *Engliſh* no diſtinct Ending to diſtinguiſh a Verb that ſignifies doing from one that ſignifies ſuffering. Beſides theſe helping Verbs *am* and *be* being joined to a Participle in *ing*, and the Continuation of a Thing ſignified, afford us a beautiful Variation in our active Verbs, and that in all Times; as, *I am writing*, for *I write*; *I have been writing*, for *I have written*; *I ſhall be writing*, for *I ſhall write*, &c. Alſo *be*, like other Verbs, is uſed after *let*, as, *let him be called*, &c.

† Muſt *and* ought *commonly expreſs the ſame Time, and are formed in the like Manner.*

Q. *How do you form the helping Verbs of the pa Time?*

A. Thus:

S. *I did, thou didſt* or *you did, he did.*
P. *We did, ye did* or *you did, they did.*

S. *I have, thou haſt* or *you have, he has.*
P. *We have, ye have* or *you have, they have.*

S. *I had, thou hadſt* or *you had, he had.*
P. *We had, ye had* or *you had, they had.*

S. *I might, thou mighteſt* or *you might, he might.*
P. *We might, ye might* or *you might, they might.*

S. *I could, thou couldſt* or *you could, he could.**
P. *We could, ye could* or *you could, they could.*†

S. *I was, thou waſt* or *you were, he was.*
P. *We were, ye were* or *you were, they were.*

Q. *How do you form thoſe of the future Time,* viz. ſhall *and* will?

A. Thus:

S. *I ſhall, thou ſhalt* or *you ſhall, he ſhall.*
P. *We ſhall, ye ſhall* or *you ſhall, they ſhall.*

S. *I will, thou wilt* or *you will, he will.*
P. *We will, ye will* or *you will, they will.*

Q. *When*

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* *So are* would *and* ſhould *formed.*

† *Helping Verbs in general are alſo called defective Verbs, becauſe they are not uſed in their own Tenſe; beſides they have no Participle, neither do they admit any helping Verbs before them, except theſe four,* do, have, am, *and* will, *which are ſometimes uſed as principal Verbs in all the Perſons both in the ſingular and plural Number; they make in the paſt Time,* did, had. was, *and* willed, *and admit of helping Verbs before them to form the future Time,* &c. *They have likewiſe Participles like other Verbs,* viz. doing, done, having, being, been, willed.

Q. *When a helping Verb comes before another Verb, does either of them change its Ending?*

A. The helping Verb changes its Ending; but the other does not; as,

SINGULAR.	PLURAL.
1. *I do burn.*	1. *We do burn.*
2. *Thou doſt,* or *you do burn.*	2. *Ye,* or *you do burn.*
3. *He doth,* or *does burn**	3. *They do burn.*

Q. *What do you call a principal Verb?*

A. A Verb that can be formed throughout the preſent and paſt Times, without the Help of any of thoſe helping Verbs; as, *love,* in the preſent Time, thus:

SIN-

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* *Here* do *changes its Ending, but the principal Verb* burn *does not.* Do *is uſed to expreſs the Time with greater Force and Diſtinction, as,* I do love, I do not love; have *generally ſignifies Poſſeſſion, and* had *the contrary*; may *and its paſt Time* might *denote the Poſſibility or Liberty of doing a Thing*; muſt, ſhould, *and* ought, *the Neceſſity or Duty of doing a Thing*; will, *in the firſt Perſon, promiſes or threatens, but in the ſecond and third, only ſimply foretells*; ſhall, *in the firſt Perſon, ſimply expreſſes, but in the ſecond and third Perſon commands or threatens*; would *intimates the Intention of the Doer.*

Can, may, will, *and* muſt, *are uſed with Relation both to the preſent and future Times*; could, *the paſt Time of* can; might, *the paſt Time of* may; *and* would *the paſt Time of* will *(as a principal Verb) relate both to the paſt Time and the Time to come.*

Theſe helping Verbs are often joined together; as, I might have died; *but then one of them expreſſes the Manner, and the other the Time of the Verb, and the firſt only varies in its Formation.*

SINGULAR.	PLURAL.
1. *I love.*	1. *We love.*
2. *Thou loveſt*, or *doſt love.*	2. *Ye*, or *you love.*
3. *He loveth*, or *loves.*	3. *They love.*

———In the *paſt Time* thus:

1. *I loved.*	1. *We loved.*
2. *Thou loved'ſt*, or *you loved.*	2. *Ye*, or *you loved.*
3. *He loved.*	3. *They loved.*

Q. *Can you form* love *in the future Time?*
A. Not without *will* or *ſhall*; as,

1. *I will love.*	1. *We will love.*
2. *Thou wilt*, or *you will love.*	2. *Ye will*, or *you will love.*
3. *He will love.*	3. *They will love.*

*** *Thus by the Uſe of theſe helping Verbs, (eſpecially when two or more of them come together) we are entirely freed from the various Endings of Verbs in the paſt Times, or the preterimperfect and preterpluperfect Tenſes of the* Latin, *alſo from thoſe of the ſeveral Moods in both Voices; which produce near* 200 *Variations, including thoſe of the different Perſons of each Tenſe, as they effectually anſwer all thoſe Purpoſes, according to the Senſe they are taken in, and the Nature and Import of the Subject: They alſo afford us ſome Variations in our paſt Time; as,* I loved, I did love, I have loved, *all denote the Time paſt; yet the principal Verb* loved, *cannot be ſaid to vary, without the Help of* did *or* have, *which ſerve only to expreſs the paſt Time in different Words.*

Q. *How*

Q. *How many Sorts of principal Verbs have we?*

A. Four, as before obſerved, *viz.* Active Verbs; which ſignify being or doing; Paſſive, by the Help of *am* and *be*, which ſignify ſuffering, or denote the Impreſſion that Perſons or Things receive; Imperative, which bid or command; and Infinitive, which have an unlimited Senſe, and are known by having moſtly the Prepoſition *to* before them.*

Q. *Do Verbs always take* d *or* ed *to form the paſt Time?*

A. No; ſome are irregular.

Of IRREGULAR VERBS.

Q. *What is the firſt irregularity?*

A. The firſt Irregularity, and that which is moſt common, took its Riſe from our Quickneſs of Pronunciation, by changing the Conſonant *d* to *t*, (the Vowel *e* in the regular Endings *ed*, in the paſt Time, being cut off) that the Pronunciation might be made more eaſy and free: and ſeems rather a Contraction than an Irregularity.

Q. *What Letters commonly take* t *after them?*

A. 1. *Ch, ck, p, and x;* as, *ſnatcht, packt, ſnapt, mixt,* inſtead of *ſnatched, packed,* &c.

2. When the Conſonants *l, m, n,* or *p,* follow a Diphthong, each of them generally takes *t* after it; and then the Diphthong is either ſhortened; as, *dealt, dreamt, meant,* from *deal, dream, mean;* or changed into a ſhort ſingle Vowel; as, *felt, kept, ſlept,*

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* *Such Verbs as cannot take a Name after them, are by ſome Grammarians called* Neuters, *becauſe the Action is terminated in the Perſon or Thing denoted by the Verb; as,* it raineth, the horſe walketh, *&c. yet as all ſuch imply doing or being, in ſome Poſture, Situation,* &c. *they may with more Propriety be termed active Verbs.*

ſlept, wept, crept, ſwept, from the Verbs *feel, keep, ſleep, weep, creep, ſweep.*

3. When a Word ends with two of the ſame Conſonants, which take *t* after them to make the paſt Time one is dropt; as, *dwelt,* from *dwell; paſt,* from *paſs,* &c.

4. When *v* is changed into *f,* it takes *t* after it to form the paſt Time; as, *left, bereft,* from *leave, bereave.*

Q. *What Letters at the End of Words take* 'd *to form the paſt Time?*

A. 1. *B, g, s, v, w, z,* and *th* when ſounded ſoft: as, *blab'd, wrong'd, miſs'd, mov'd, crow'd, bruiz'd, tith'd;* alſo, *l, m, n, r,* following a long Vowel, more eaſily unite, ſeparately, with *'d** than *t;* as, *ſmil'd, chim'd, fin'd,* &c.

2. Verbs ending in *y* take *'d;* as, *marry, marry'd;* or elſe, which is much better, change *y'd* into *ied;* as, *married, carried, &c.*

Q. *What is the ſecond Irregularity?*

A. Some Words in the preſent Time ending in *d* or *t,* have the paſt Time the ſame as the preſent; as, *read, read; caſt, caſt,* &c.‡

Q. *What other irregular Verbs have we?*

A. There are many more; an alphabetical Liſt of the principal of them follows.

Preſent Time.	*Paſt Time.*	*Participle.*
AWake	Awoke	Awoke
abide	abode	abode

Be

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* *This Method of ſhortening, contracting, and throwing together Cluſters of Conſonants, has been juſtly blamed by the ingenious Author of the* Spectator, No. 135.

‡ *Verbs ending in* d *and* t, *moſtly form their paſt Time regularly, by* ed *at Length, and cannot take* 'd *(or* t*) after them; as* wounded, blaſted, *not* wound'd, blaſt'd.

Preſent Time.	*Paſt Time.*	*Participle.*
Be	Been	Being, been
bend	bent	bent
unbend	unbent	unbent
bear	bore, bare	born
begin	began	begun
bereave	bereft	bereft
beſeech	beſought	beſought
beat	beat, beaten	beat
bind	bound	bound
bite	bit	bitten
bleed	bled, blooded	bled
blow	blew	blown
break	broke	broken
breed	bred	bred
bring	brought	brought
buy	bought	bought
burſt	burſt	burſt, burſten
Catch	Caught, catched	Caught
chide	chid	chidden
chuſe, or chooſe	choſe	choſen
cleave	clave, clove	cleft, cloven
come	came	come
creep	crept, creeped	crept
crow	crew, crowed	crown
Dare	Durſt, dared	Dared
die	died	dead
do	did	done
draw	drew	drawn
dream	dreamed, dreamt	dreamt
drink	drank	drunk
drive	drove	driven
dwell	dwelled, dwelt	dwelt
Eat	Eat, ate	Eaten
Fall	Fell	Fallen
feed	fed	fed
feel	felt	felt

find

Preſent Time.	*Paſt Time.*	*Participle.*
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew, fled	flown
forſake	forſook	forſaken
freight	freighted	fraught
freeze	froze	frozen
Geld	Gelded, gelt	Gelded, gelt
get	got	gotten, got
give	gave	given
gild	gilded, gilt	gilded, gilt
gird	girded, girt	girded, girt
grind	ground	ground
go	went	gone
grow	grew	grown
Hang	Hung, hanged	Hung, hanged
have	had	having, had
hear	heard	heard
help	helped, helpt	holpen, helped
hew	hewed	hewn
hid	hid	hidden, hid
hold	held	holden, held
Keep	Kept	Kept
know	knew	known
Lay	Laid	Laid
lead	led	led
leave	left	left
leap	leaped, leapt	leapt
lend	lent	lent
lie	lay	lain
loſe	loſt	loſt
Make	Made	Made
mean	meant	meant
mow	mowed	mown
meet	met	met

Preſent Time.	*Paſt Time.*	*Participle.*
Rend	Rent	Rent
ride	rode, ride	ridden
ring	rang	rung
riſe	roſe	riſen
run	ran	run
Said	Said	Said
ſee	ſaw	ſeen
ſeek	ſought	ſought
ſeethe	ſod	ſodden
ſell	ſold	ſold
ſend	ſent	ſent
ſhake	ſhook	ſhaken
ſhear	ſhore	ſhorn
ſhew	ſhewed	ſhewn
ſhine	ſhined, ſhone	ſhone
ſhoot	ſhot	ſhot
ſhrink	ſhrank	ſhrunk
ſing	ſang	ſung
ſink	ſank, ſunk	ſunk
ſit	ſat	ſat
ſlay	ſlew	ſlain
ſlide	ſlid	ſlidden
ſleep	ſlept	ſlept
ſling	ſlang	ſlung
ſmell	ſmelt	ſmelt
ſmite	ſmote	ſmitten
ſpeak	ſpoke	ſpoken
ſpell	ſpelled, ſpelt	ſpelt
ſpill	ſpilled, ſpilt	ſpilt
ſpend	ſpent	ſpent
ſpin	ſpan	ſpun
ſpit	ſpat	ſpat
ſpring	ſprang	ſprung
ſtand	ſtood	ſtood
ſtick	ſtuck	ſtuck
ſting	ſtung	ſtung

Preſent Time.	*Paſt Time.*	*Participle.*
ſteal	ſtole	ſtolen
ſtink	ſtunk	ſtunk
ſtrike	ſtruck	ſtricken
ſtrive	ſtrove	ſtrive
ſwear	ſwore, ſware	ſworn
ſweep	ſweeped, ſwept	ſwept
ſwell	ſwelled	ſwoln
ſwing	ſwang, ſwung	ſwung
ſwim	ſwam, ſwum	ſwum
Take	Took	Taken, took
tear	teach, taught	taught
tell	told	told
think	thought	thought
thrive	throve	thriven
throw	threw	thrown
tread	trod	trodden
Weep	Wept	Wept
win	won	won
wind	wound	wound
wear	wore	woven
write	wrote, writ	written, writ
work	worked, wrought	wrought
wring	wrung	wrung

Q. *How are the irregular Verbs formed?*
A. Thus:

In the preſent Time.

SINGULAR.	PLURAL.
1. *I fly* or *am flying**	1. *We fly*
2. *Thou flieſt* or *you fly*	2. *Ye* or *you fly*
3. *He flieth* or *flies*	3. *They fly*

In

* *All irregular Verbs are formed much in the ſame Manner.*

In the paſt Time.

SINGULAR.	PLURAL.
1. *I flew, fled,* or *did fly,* (or *was flying*)	1. *We*
2. *Thou fledſt,* or *didſt fly,* or *you flew, fled,* or *did fly*	2. *Ye,* or *and*
3. *He flew, fled,* or *did fly*	3. *They flew, fled* or *did fly*

In the future Time.

1. *I ſhall,* or *will fly,* i. e. *be flying*	1. *We*
2. *Thou ſhalt,* or *wilt fly,* or *you ſhall,* or *will fly*	2. *Ye,* or *you, and*
3. *He ſhall,* or *will fly*	3. *They ſhall,* or *will fly* †

Of PARTICIPLES.

Q. *What is a Participle?*

A. A Participle is a Part of Speech derived from a Verb, and ſignifies *being, doing,* or *ſuffering,* and alſo implies *Time,* like a Verb; but is otherwiſe like a Quality. It is particularly known by placing both a relative Name and a Verb before it; as, *He loves walking.*

Q. *How many Sorts of Participles are there?*

A. Two; the Active Participle, that ends always in *ing*; as, *loving*; and the Paſſive Participle, that ends almoſt always in *ed, t,* or *n*; as, *loved, taught, ſlain*

† *The paſſive Voice of irregular Verbs is formed thus: Preſent Time,* I am flown; *paſt,* I was flown; *future,* I ſhall be flown, *&c. &c.*

ſlain. The paſt Time of our active Verbs ending in *ed*, or in *t*, when contracted are very often regularly the ſame with the Participle; as, *hate, hated, hated; teach, taught, taught*, &c. And when it ends in *n*, it is often the ſame as the preſent Time of our active Verbs, the *n* being added; as, *ſee, ſaw, ſeen; give, gave, given; riſe, roſe, riſen*, &c. yet it is ſometimes otherwiſe formed or made. *—See the irregular Verbs.

CHAP. IV.

Of PARTICLES.

Q. WHAT *are Particles?*

A. Particles are little Words that expreſs or denote ſome Circumſtances, Manner, or Quality of an Action, and join Sentences together.

Q. *How many Sorts of Particles are there?*

A. Four: Adverbs, Conjunctions, Prepoſitions, and Interjections.

Of ADVERBS.

Q. *What is an Adverb?*

A. An Adverb is a Particle, joined either to a Verb, to a Quality, to a Participle, or to another Adverb, to explain their Manner of acting and ſuffering; or to point out ſome peculiar Circumſtance Quality or Manner ſignified by them.

To a Verb thus; *The Boy writes* correctly.

To a Quality, or Adjective, thus: *He is a* very *diligent Boy.*

To a Participle thus: *A Man* truly *fearing God.*

To

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* *Every Participle, except that in* ing, *is to be uſed with* am *or* be, *as a paſſive Verb; the paſt Time of active Verbs being improper.*

To another Adverb, thus: *He lives* very *happily.*

Q. *How many Kinds of Adverbs have we in* Engliſh?

A. There are many Kinds of Adverbs, a few of which are as follows:

1. Of Time preſent; as, *now, to-day.*

The Time paſt; as, *already, before, yeſterday, heretofore, long ſince.*

The Time to come; as, *to-morrow, not yet, hereafter, henceforth,* or *henceforward, by and by.*

An indeterminate Time; as, *often, oftentimes, ſeldom, daily, yearly, always, when, then, ever, never.*

2. Of Place; as, *here, there, where, elſewhere, every where, nowhere, ſome where, above, below, within, herein, without, whither, hither, thither, upward, downward, whence, hence, thence.*

3. Of Number; as, *once, twice, thrice, rarely, ſeldom, frequently, often.*

4. Of Order; as, *laſtly, laſt of all, ſecondly, thirdly, fourthly,* &c.

5. Of Quantity; as, *how much, how great, enough, ſufficient, ſomewhat, ſomething, nothing.*

6. Of Affirming; as, *verily, truly, undoubtedly, unfeignedly, yea, yes.*

7. Of Denying; as, *nay, no, not, in no wiſe.*

8. Of Doubting; as, *perhaps, peradventure, by chance.*

9. Of Comparing; as, *how, as, ſo, how much, leſs, leaſt, more, very, rather than, whether, either, neither, alſo, exceedingly, almoſt, well nigh, little leſs, leaſt of all, nothing leſs, as it were, alike, otherwiſe, differently, far otherwiſe.* Others are compared in Imitation of Qualities; as, *ſoon, ſooner, ſooneſt; often, oftener, oftenеſt.*

10. Of Quality; as, *juſtly, proualy,* &c. which Words are derived of Qualities or Adjectives, and denote the ſame Quality as the Words they are de-

rived from, and may be explained by the Name and Preposition; as, *with Justice*, for *justly*; *with Prudence*, for *prudently*.

There are but few Qualities which may not be turned into Adverbs, by adding to them the Termination *ly*; as, *meek*, *meekly*: And they admit of Comparison, by *more* and *most*.

Of CONJUNCTIONS.

Q. *What is a Conjunction?*

A. A Conjunction is a Part of Speech that joins either Words or Sentences together, and shews the Manner of their Dependence upon one another; as, *I will go* and *eat my Supper*, but *shall have nothing* but *Bread* and *Cheese* and *Beer*.

Of Conjunctions there are several Sorts; as,

1. Copulative; as, *and*, *also*, *both*.
2. Disjunctive; as, *or*, *nor*, *either*, *neither*.
3. Casual; as, *for*, *because*.
4. Conditional; as, *so*, *that*, *but*, *if*.
5. Concessive; as, *though*, or *tho'*, *although*, *indeed*.
6. Rational; as, *therefore*, *wherefore*, *seeing*, *since*.
7. Adversative; as, *yet nevertheless*, *notwithstanding*.
8. Exceptive; as, *but*, *unless*, *except*, *&c.*
9. Suspensive; as, *whether or not*, *whether*, &c.

Some of these may be reckoned Adverbs, and some of the Adverbs used as Conjunctions, without any great Impropriety; as, *whether* is a comparative Adverb and a suspensive Conjunction, *&c.*

Of PREPOSITIONS.

Q. *What is a Preposition?*

A. A Preposition is a Part of Speech, most commonly set separate or before other Parts, especially [illegible] Noun Substantives, to shew the Respect,

or

or Relation one Thing has to another.* It is alſo prefixed to Words, ſo as to become an inſeparable Part of them.

Q. *Why are the Prepoſitions ſet ſeparate or before other Parts of Speech?*

A. They are ſuch as theſe that follow; *above, about, after, againſt, among, amongſt, at, before, behind, beneath, below, between, beyond, by, through* or *thro', beſide, for, from, in, into, on* or *upon, over, of, out* or *out of, to* or *unto, towards, under, with, off, within, without.*

Q. *What Prepoſitions are commonly joined, or prefixed, to other Words?*

A. The *Engliſh* Prepoſitions are, *a, be, for, fore, mis, over, out, un, up, with.*

The Prepoſitions borrowed from the *Latin* are, *ab* or *abs, ad, ante, circum, con* for *cum, contra, de, dis, di, e* or *ex, extra, in* or *im, inter, intro, ob, per, poſt pre pro, preter, re, retro, ſe, ſub, ſubter, ſuper, trans.*

Greek Prepoſitions are, *a* or *an, amphi, anti, hyper, hypo meta, peri, ſyn.* Their Uſes, *&c.* follow.

The ENGLISH PREPOSITIONS *uſed in Compoſition explained.*

1. *A* is ſometimes ſuperfluous at the Beginning of Words: as, in *abide,* for *bide; ariſe,* for *riſe; awake,* for *wake.* It is ſometimes uſed, though very improperly, for *on,* or *in;* as, *a Foot,* for *on Foot;* he is *a Bed,* for *in Bed,* &c.

2. *Be*

* *Beſides the ſeparate Uſe of Prepoſitions, they have another, which is to be joined in Compoſition with a moſt Number of Words, and by this Means they create great Variety, give a peculiar Beauty, Fluency and Elegance to our Language, by the Help of which we do all that the* Greeks *and* Latins *did partly by Prepoſitions, and partly by the Diverſity and Difference of Caſes.*

2. *Be* is uſed for *about;* as in *beſprinkle*, i. e. to *ſprinkle about*. It is alſo uſed for *by* or *nigh;* as, *beſide*, i. e. *by* or *nigh* the *Side*. For *in;* as, *betimes*, i. e. *in Time*, or *early*. For *for;* as, *to beſpeak*, i. e *to ſpeak for*, &c.

3. *For* ſignifies Negation or Privation, *i. e.* it denies or deprives; as in *forbid*, i. e. *bid it not to be done*, &c.

4. *Fore* ſignifies as much as *before;* as, *to foreſee*, i. e. *to ſee it before it comes to paſs*.

5. *Mis* denotes Defect or Error; as, *Miſdeed*, i. e. *an ill Deed*, or *not done rightly; miſemploy*, to *employ it wrong;* or *to miſtake, miſuſe, &c.*

6. *Over* ſignifies Eminence or Superiority; as, to *overcome*, to *overſee*, to *over-rule:* It denotes alſo Exceſs; as, *over haſty*, *over-joyful*, &c.

7. *Out* ſignifies Exceſs, Excellence, or Superiority; as, to *outrun*, to *outdo*, &c.

8. *Un* ſignifies Negation or Contrariety, or the not being ſo and ſo; alſo Diſſolution, or the undoing a Thing already done; and, ſet before Qualities, ſignifies *not;* as, *pleaſant*, *unpleaſant*, i. e. *not pleaſant*; *unworthy*, *unſeen*, &c. But when *un* is put to Verbs, it deſtroys or undoes what has already been done; as, *undo*, *unſay*, *unweave*, &c.

9. *Up* denotes *above*, *upwards*, or *upper*, with Reſpect to Places or Things that lie upwards, *&c.* as, *upſide*, i. e. *the Side that lies uppermoſt or higheſt*.

10. *With* ſignifies *againſt*; as, *to withſtand*, i. e. *to ſtand againſt*. Sometimes it denotes as much as *from* or *back;* as, *to with hold*, i. e. *to hold from one; to withdraw*, i. e. *to draw back one;*

The LATIN PREPOSITIONS, *uſed in the Compoſition of* Engliſh *Words, explained.*

1. *Ab* or *abs* ſignifies *from*, but compounded with an Engliſh Word denotes ſome Exceſs or Increaſe; as, *to abhor*, *to abuſe*; alſo Parting or Separation; as, *to abſtain*, *to aboliſh*, &c.

2. *Ad* ſignifies *to* or *at*; as, *adjoin*, i. e. *to join near*, or *next to*; *adjacent*, i. e. *that which lies nigh*.

3. *Ante* ſignifies *before*; as, *antecedent*, the *foregoing Word*; *to antedate*, or *date before*.

4. *Circum* ſignifies *about*; as, *Circumlocution*, i. e. *a round-about Way of ſpeaking*.

5. *Con* (or *com*) from *cum*, ſignifies with or together; as, *Convocation*, i. e. *a calling or meeting together*; *Copartner*, i. e. *Partner with another*; *Commerce*, i. e. *trading together*.

6. *Contra* ſignifies againſt; as, *to contradict*; alſo from this comes the compound Preposition *counter*, as, *to counterbalance*, *to counterfeit*, &c.

7. *De* ſignifies a Kind of Motion from; as, *to detract*, *to decamp*. Sometimes it enlarges the Senſe of the Word; as, *to demonſtrate*, *to deplore*.

8. *Dis* ſignifies Separation, Difference, or Diverſity; as, *diſagree*, i. e. *not to agree*; *diſbelieve*; i. e. *not to believe*; *to diſſect*, i. e. *to ſeparate or cut aſunder*.

9. *Di* enlarges the Senſe of the Word it is compounded with; as, *to direct*, *to divert*, &c.

10. *E* or *Ex* ſignifies *out*, *out of*, or *off*; as, *to evade*, i. e. *to put off*; *to exclude*, i. e. *to ſhut out*.

11. *Extra* ſignifies beyond, over and above; as, *extravagant*, i. e. *one who goes beyond Bounds*.

12. *In* or *im* generally denotes the Poſition, or Diſpoſition of an Action; whereby one Thing is as if it was put into another; as, *to infold*, *to incloſe*, *to impart*, *to implant*. It alſo denotes Privation or

not,

not, and gives a contrary Senſe to a primitive Word; as, *indecent*, i. e. *not decent*; *Injuſtice*, i. e. *not Juſtice*.

13. *Inter* ſignifies between; as, *to intervene*, i. e. *to come between*; *Interval*, i. e. *the Space between Buſineſs*. But in *interdict*, or *Interdiction*, it ſignifies as much as *for* in *forbid*, &c.

14. *Intro* is an Adverb from the Preposition *intra*, and ſignifies within; as, *to introduce*, i. e. *to bring into*, or *within*.

15. *Ob* ſignifies againſt; as, *Obſtacle*, i. e. *what ſtands in the Way*; *to oppoſe*, i. e. *to put againſt*.

16. *Per* ſignifies through; alſo a Degree of Excellence, or Exceſs; as, *perfect*, i. e. *thoroughly done*; *to pervade*, i. e. *to go over or through*.

17. *Poſt* ſignifies after; as, *Poſtſcript*, i. e. *written after*; *a Poſthumous Work*, i. e. *publiſhed after the Author's Death*.

18. *Pre* comes from *Præ*, and ſignifies before; as, *to premeditate*, i. e. *to meditate of before*.

19. *Pro* ſignifies for, or forth; but it has alſo a great many other Senſes; as, *to profeſs*, *to protect*, *pronounce*, *prorogue*, &c.

20. *Preter* ſignifies againſt, as, *preternatural*, i. e. *contrary to the common Order of Nature*.

21. *Re* generally implies a repeated Action; as, *to repeat*, i. e. *to ſay over again*: *to relapſe*, i. e. *to fall ill again*. It alſo denotes Oppoſition or againſt; as, *to repulſe*; and ſometimes only enlarges the Senſe of the ſimple Verb; as, *to repent*, *to reprove*, &c.

22. *Retro* ſignifies backward; as, *Retroſpection*, i. e. *a looking backward*, &c.

23. *Se* ſignifies without, (from *ſine*, or *ſeorſum*, by itſelf); as, *ſecure*, i. e. *ſine Cura*, or *ſeorſum a Cura*, *ſeparate*, *ſeclude*, &c.

24. *Sub* ſignifies under; as, *ſubſcribe*. i. e. *to write under*.

25. *Subter* ſignifies under; as, *Subterfuge*, i. e. *flying under.*

26. *Super* ſignifies upon, over, or above; as, *Superſcription*, or, *written upon a Letter*; *ſuperfluous*, i. e. *over and above.* In ſome Words that come from the French, it is changed into *ſur*; as, *Surplus*, i. e. *a Quantity over and above what it ought*; *Surface*, &c.

27. *Trans* ſignifies over, beyond, or Change; as, *to tranſport*, i. e. *to carry over*; *to tranſgreſs*, i. e. *to go beyond*; *tranſplant*, *tranſpoſe*, *transform*, *transfigure*, i. e. *to change Place*, &c.

The GREEK PREPOSITIONS, *uſed in the Compoſition of* Engliſh *Words, explained.*

1. *A*, or *an*, ſignifies Privation, or not; as, *Anonymous*, i. e. *without a Name*; *Anarchy*, i. e. *without Government.*

2. *Amphi* ſignifies on both; as, *amphibious*, i. e. ſuch Creatures as live on both Land and Water.

3. *Anti* ſignifies againſt; as, *Antidote*, i. e. *a Remedy againſt Poiſons*, &c. *Antichriſt*, i. e. *one that is in Oppoſition to Chriſt.*

4. *Hyper* ſignifies over and above; as, *Hyperbole*, is a Figure in Rhetoric that repreſents Things over and above, or much greater than the Truth.

5. *Hypo* ſignifies under; as, *Hypocrite*, i. e. one that pretends to be very religious, but underneath, or privately, is very wicked.

6. *Meta* is the ſame as *trans*, i. e. *beyond or Change*; as, *Metamorphoſe*, i. e. *to change from one Shape or Form to another.*

7. *Peri* ſignifies about; as, *Periodical*, i. e. *any Thing that has a ſettled Time* to turn about, *or to perform its Courſe or Revolution.*

8. *Syn* ſignifies with or together; as, *Synagogue*, i. e. *an Aſſembly or Company gathered together.*

Of

Of INTERJECTIONS.

Q. *What is an Interjection?**

A. An Interjection is a Particle made Uſe of to expreſs ſome ſudden Emotion or Paſſion of the Mind: as, *ah! alas!*

Of Interjections there are ſeveral Sorts, *viz.*

1. Admiring; as, *heigh! behold! O ſtrange!*
2. Deſpiſing; as, *piſh! fie! ſhah! tuſh!*
3. Mirth; as, *ha! ha! he!*
4. Sorrow; as, *oh! O ſad! alas! alack!*
5. Silence; as, *hiſt! huſh! mum!*
6. Surpriſe; as, *hey! hey!*
7. Calling to; as, *ho! ſoho! hem! he! hip!*
8. Names are ſometimes uſed as Interjections; as, *with a Miſchief! O the Villainy!*

CHAP V.

Of the DERIVATION *of* WORDS.

Q. IN the Derivation of Words, are Names or Subſtantives ever changed into Verbs?

A. Yes;

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* *Moſt of the Interjections are natural Sounds, common to all Languages.*

Mr Chambers, *in his* Univerſal Dictionary, *makes the following Obſervations:* "*Some, ſays he, deny the Interjections to be Words or any Parts of Speech, and make them mere natural Signs of the Motions or Paſſions of the Mind, expreſſed by theſe inarticulate Sounds, ſeveral whereof Brutes have in common with us.*" *But as there are Paſſions which muſt be repreſented in Writing and Diſcourſe, the Interjection has a good Foundation in Nature, and is in a neceſſary Part of Speech.*

The celebrated Mr Locke *obſerves, that the Clearneſs, Beauty, &c. of a good Stile, conſiſts very much in the right Uſe of Particles; which muſt be learned by a careful Obſervance*

A. Yes; many Names, and ſome Qualities or Adjectives, and ſometimes the other Parts of Speech, become Verbs, and denote or ſignify ſome Sort of Application of the ſame Thing, or the Thing ſignified by the Name; as, from a *Houſe*, comes the Verb *to houſe*, *(houze)* from a *Fiſh*, comes *to fiſh*; from a *Rule*, comes *to rule*, &c.

Q. *Do Names come from Verbs?*

A. Yes; almoſt every Verb has ſome Name coming from it; and by adding the Termination *er*, to a Verb, comes a Name ſignifying the Agent or Doer; as, from *hear* comes *Hearer*, or one that hears; from *run* comes *Runner*, or one that runs.

Q. *What do Qualities that end in* y *or* n *denote?*

A. 1. Qualities that end in *y* denote Plenty or abounding, and come from Names, by adding the Ending *y*; as, from *Wealth* comes *wealthy*, i. e. one that hath has much Wealth; *Health*, *healthy*; *Might*, *mighty*.

2. Qualities that end in *en*, ſignify the Matter out of which any Thing is made; as, *Aſhen*, *Beechen*, *Oaken*, *Birchen*; as, *an oaken Stick*, i. e. a Stick made of Oak.

Q. *What do Qualities that end in* ful *come from and ſignify?*

A. From Names that denote Fulneſs; as, from *Joy* comes *joyful*, i. e. full of Joy; *Fruit*, *fruitful*: *Youth*, *youthful*, &c.

Q. *What do Qualities that end in* ſome *denote?*

A. They generally have the ſame Senſe with *full*:

vance of their Uſe and Applications to the beſt Works of our moſt celebrated Writers.

Concerning all the Particles, i. e. *an Adverb, Conjunction, Preposition, and Interjection, this in general may be obſerved, that they are very often uſed interchangeably, or one for another, according to the Tenor and Force of the Sentence or Expreſſion, as is obvious to every diſcerning Reader.*

as, from *Trouble*, comes *troubleſome*, i. e. full of Trouble; *Delight*, *delightſome*, &c.

Q. *What do Qualities ending with* leſs *and* ly *denote?*

A. 1. The Termination *leſs* being added to Names, forms Qualities ſignifying Want; as, *worthleſs*, i. e. of no Worth; *witleſs*, *heartleſs*, *careleſs*, &c.

2. By adding *ly* to Names, and ſometimes to Qualities, are formed Qualities which denote Likeneſs; as, from *Ghoſt*, comes *ghoſtly*, i. e. like a Ghoſt; *Earth*, *earthly*; *Heaven*, *heavenly*.

Q. *How are diminutive Qualities ending in* iſh *derived?*

A. 1. Qualities diminutive, or Qualities that denote leſſening their Signification, are made by adding *iſh* to Qualities, and often to Names; as, *green*, *greeniſh*, i. e. a little or ſomewhat green.

2. When Qualities in *iſh* come from Names, they generally denote Likeneſs; as, *wolfiſh*, i. e. like a Wolf, from *Wolf*.

3. Some national Qualities end in *iſh*; as, *Engliſh*, *Spaniſh*, *Daniſh*, *Scottiſh*, (or rather *Scots*, or *Scotch*) *Swediſh*, and denote the reſpective Kingdoms, or Property thereof.

Q. *What is a diminutive Name or Noun?*

A. A Name diminutive is a Word that commonly, by the Addition of ſome Letters, or Syllable, to the Word from whence it comes, ſerves to denote a Diminution, or leſſening the Senſe of the Word from whence it comes; as, *Lambkin*,* from *Lamb*.

Q. *By*

* Kin *being added to* Lamb, *leſſens the Signification of the Word; for* Lambkin *is* a little young Lamb.

Ing *is commonly the diminutive Termination to Animals; as* Gofling, Duckling, *&c. where it ſeems to ſignify* young; *ſo that* Lambkin *is for* Lambing, *i. e.* a young Lamb; *the* k *being put here to make a better Sound. So likewiſe theſe following may be ſaid to be diminutive, viz.* Nag, Cottage, Pullet, Sprig, *when conſidered with Reſpect to* Horſe, Houſe, Hen, Branch, *&c.*

Q. *By what other Means are Words derived from their Primitive?*

A. By adding *ſhip, dom, ric, wic, neſs, head, hood,* &c. as,

1. Words ending in *ſhip,* denote Office or Employment, or Condition; as, *Stewardſhip, Lordſhip, Fellowſhip.*

2. Words ending in *dom,* ſignify Office or Charge, with Power and Dominion; as, *Popedom, Kingdom, Dukedom.*

3. Words ending in *ric,* and *wic,* denote Office and Dominion; as, *Bailiwic, Biſhopric.*

4. Names that end in *neſs,* ſignify the Eſſence of the Thing, and are formed from Qualities; as, from *white* cometh *Whiteneſs;* from *hard, Hardneſs.*—Theſe are called Abſtract Names.

5. Names that end in *head* and *hood,* denote the State, Condition or Quality of a Thing or Perſon; as, *Godhead, Manhood, Widowhood,* &c.

6. There are alſo Names derived from Qualities and Verbs, which are made by adding the Ending *th,* with ſome ſmall Change; as from *long* comes *Length; ſtrong, Strength; broad, Breadth; wide, Width; deep, Depth; true, Truth:*—Alſo from the Verb *to die* comes *Death.*

Q. *Are any* Engliſh *Words borrowed from the* Latin?

A. Yes, a great many; and indeed almoſt all that are not Words of one Syllable, or do not come from Words of one Syllable, are borrowed from the *Latin;* but the greateſt Part of theſe the *French* or *Italians* have borrowed from the *Latin,* and we from them.

Q. *What Rules have we to know when a Word is derived from the* Latin?

A. Theſe ſeven following, *viz.*

I. Words in *ion* in *Engliſh,* come from thoſe in *Latin* ending in *io;* as, *Queſtion,* from *Queſtio; Religion, Religio; Education, Educatio,* &c.

II. Words ending in *ty*, from thoſe in *Latin* ending in *tas*; as, *Liberty*, *Libertas*; *Charity*, *Charitas*; *Veracity*, *Veracitas*, &c.

III. Words ending in *ude*, are derived from the *Latin*, by changing *o* into *e*; as, *Fortitude*, *Fortitudo*; *Gratitude*, *Gratitudo*.

IV. Many *Engliſh* Words ending in *ence* and *cy* are derived from the *Latin* which end in *tia*; as, *Obedience*, *Obedientia*; *Clemency*, *Clementia*.

V. Qualities which end in *d*, are moſtly derived from thoſe in *Latin* which end in *us*; as, *frigid*, *frigidus*; *rigid*, *rigidus*, &c. Alſo ſuch as have in the laſt Syllable *t*, *n*, or *r* between the two Vowels: as, *illiterate*, *illiteratus*; *obſcure*, *obſcurus*; *obſcene*, *obſcenus*, &c.

VI. Many Words ending in *nt* come from *Latin* ones ending in *ns*; as, *vigilant*, *vigilans*, &c.

VII. Many Words ending in *al*, are derived from thoſe in *Latin* which end in *is*; as, *liberal*, *liberalis*, &c.*

CHAP. VI.

ETYMOLOGY ABSTRACTED *and* EXEMPLIFIED.

THE *Engliſh* Language is divided into ~~four~~ ten Kinds of Words, or Parts of Speech, *viz.* ~~Names, Qualities, Verbs, and Particles.~~

Of NAMES.

NAMES are ſuch Words or Things as you can ſee, feel, hear, or underſtand, without another Word joined to them; as, *a Man*, *a Book*, *Virtue*, *Vice*, &c. They may alſo be known by putting the Word *Thing*

* *There are ſeveral other Words that are derived from the* Latin, *which cannot be brought under Rule; as* Nature *comes from the* Latin *Word* Natura; Grace, Gratia; Vice, Vitium.

Thing after them, which they cannot have without making Nonſenſe; thus you cannot ſay *Man Thing*, *Book Thing*, *Virtue Thing*, &c.

There are three Sorts of Names, *viz.* Common, Proper, and Relative.

Common Names are ſuch as comprehend a whole Kind; as, *a Man*, *a Woman*, *a City*, &c.

Proper Names are ſuch as belong to particular Perſons or Things; as, *William*, *Mary*, *London*, &c.

Perſonal Names are ſuch as belong to Perſons or Things, to avoid the Repetition of the ſame Word; as, inſtead of my own Name, I ſay *I*; inſtead of your Name, I ſay *you* or *thou*; and inſtead of his or her Name, *he* or *ſhe*: And for Things without Life, or of doubtful Sex, *it* is uſed.

Name have alſo two Numbers, *viz.* the *Singular* and the *Plural*. The Singular Number ſpeaketh but of one, as a *Book*. The Plural Number ſpeaks of more than one, as *Books*.

They have likewiſe three Genders, *viz.* Male, Female, and Neuter.

II. *Of* QUALITIES.

QUALITIES are ſuch Words as expreſs the Manners, Properties, or Affections of Things; as, *good*, *bad*, *wiſe*, *fooliſh*, &c. and require to be joined to ſome other Word to make us underſtand them; as, *a good Man*, *a ſtrong Horſe*, &c. They may be known by putting the Word *Thing* after them, which will make them good Senſe; as, *good Thing*, *bad Thing*, *white Thing*.

Qualities have alſo three Degrees of Compariſon, *viz.* the Poſitive, the Comparative, and the Superlative; as, *wiſe* in the Poſitive, makes *wiſer* in the Comparative, and *wiſeſt* in the Superlative.

III. *Of* VERBS.

VERBS denote the doing, being, or ſuffering of

Perſons or things; and are known by putting ſome relative Name before them, to make them Senſe; as, *I love, we love.**

Verbs have two Numbers, *viz. I love*, ſingular; *we love*, plural. Likewiſe three Tenſes or Times, *viz.* preſent, paſt, and future; as, *I love*, in the preſent Time, makes *I loved* in the paſt; and *I ſhall* or *will love*, in the future Time.

IV. *Of* PARTICLES.

PARTICLES are Words that denote ſome Circumſtance, Manner, or Quality of an Action, and are uſed to join Sentences together: They are almoſt all Monoſyllables, and are known by anſwering to none of the Properties of the other Parts of Speech. They are divided into Adverbs, Conjunctions, Prepoſitions, and Interjections.

The Manner of claſſing them, ſee in the Method of Teaching, inſerted at the Beginning of this Book.

ETYMOLOGY EXEMPLIFIED.

WHEN Modeſty ceaſes to be the chief Ornament of one Sex, and Integrity of the other, Society is then upon a wrong Baſis, and we ſhall be ever after without

* *Though ſome Words are uſed both as Names and Qualities, and alſo as Verbs; ſuch as* cloſe, croſs, ſalt, light, *&c. yet by the Senſe they are taken in, it is eaſily known to what Species each belongs, eſpecially as Names have commonly an Article before them, and the Qualities and Verbs their uſual Properties to diſtinguiſh them; as,* a Cloſe, *when a Name, implies* a Field; cloſe, *when a Quality, implies* reſerved, *or* conſiderate, *as,* a cloſe Man; *and when a Verb, ſignifies* to conclude *or* ſhut up, *as,* to cloſe a Diſcourſe, *&c.*

Some Verbs include a Prepoſition along with them for an Ending; as, fly about, admit of, ſet off, hold in, meet with, ſend for, turn over, *&c.—Alſo a few may be uſed actively and paſſively; as,* I am grieved, *or* I grieve; I am rejoiced, *or* I rejoice, *&c.*

without Rules to guide our Judgments to what is really becoming and ornamental.

Q. *In the above Paragraph, tell me of what Part of Speech every Word is, and why.*

A. When) is an Adverb of Time, (ſee p. 89.)

Modeſty) is a Name (becauſe it denotes the Thing itſelf) of the ſingular Number, (ſee p. 57.)

Ceaſes) a Verb active, becauſe it betokens doing. (ſee p. 75) and has for its Nominative Word *Modeſty.*

To) is a prepoſition, (p. 91.) and is here the Sign of an infinite Verb.

Be) is an infinitive Verb in this Poſition, becauſe it follows another verb, with the Prepoſition, or its Sign *to* before it, (ſee p. 81.)

The) an Article which denotes or fixes the Senſe of one or more Particulars, and ſhews what you mean, (p. 71.)

Chief) is a Quality or Adjective, becauſe it ſhews the Property of a Thing, (p. 67.)

Ornament) a Name as before, (p. 57.)

Of) is a Prepoſition, (p. 91.)

One) a Quality as before.

Sex) a Name as before.

And) a Conjunction copulative, becauſe it joins Words or Sentences together, (p. 90.)

Integrity) is a Name as before.

Of) a Prepoſition as before,

The) an Article, and is here ſet before a Quality.

Other) is a Quality, but is here put for a Name; Sex being underſtood, (p. 79.)

Society) is a Name as before.

Is) a Verb paſſive, (p. 77.) of the third Perſon ſingular from the Verb *am*, and has for its Nominative Word *Society.*

Then) an Adverb of Time, (p. 99.)

Upon) is a Prepoſition as before.

A) is an Article as before.

Wrong) is a Quality in its common Poſition, *viz.* before a Name.

Baſis) is a Name as before.

And) a Conjunction copulative as before.

We) is a Relative Name of the leading State, becauſe it comes before the Verb *ſhall be*, (p. 59.)

Shall be) Shall is the helping Verb to *be*, for *be* is here a principal Verb, (p. 79) and has *we* for its Nominative Word.

Ever after) taken together is an Adverb. (p. 89.)

Without) is a Prepoſition, (p. 90.)

Rules) a Name of the plural Number.

To Guide) is an infinitive Verb, and is known by ts Sign or Prepoſition *to* before it.

Our) is a relative or poſſeſſive Quality, (p. 67.)

Judgments) a Name of the plural Number.

In) a Prepoſition as before.

What) is a Quality put for a Name as before, (p 67.)

Is) a Verb of the third Perſon ſingular, and comes from *am*, which is called a Verb Subſtantive; it has for its Nominative Word the Quality *what*, the Name being underſtood.

Really) an Adverb, (p. 90.)

Becoming) is moſtly a Participle, but here it is a Quality, (p. 76.)

And) is a Conjunction, and here couples like States or Kinds.

Ornamental) a Quality as before.

OF

SYNTAX:

OR

CONSTRUCTION.

PART IV.

CHAPTER I.

Q. WHAT *is Syntax?*

A. The right joining of Words in a Sentence, or Sentences, together.

Q. *What is a Sentence?*

A. A Sentence comprehends at leaſt a Name and a Verb; by which ſome Sentiment or Thought of the Mind is expreſſed.

Q. *How many Sorts of Sentences are there?*

A. Two; ſimple and compound.

Q. *What is a ſimple Sentence?*

A. A ſimple Sentence is, where there is but one Verb, and one Name the Subject of that Verb, either expreſſed or underſtood; as, *Jeſus wept; a Lie is abominable.*

Q. *What is a compound Sentence?*

A. A compound Sentence is, when two or more Sen-

Sentences are joined together; as, *God created Man, and Chriſt redeemed him; therefore let us love our God and our Savior.*

Q. *How many Rules have we for joining Words right together in a Sentence; or for* Engliſh *Concord?*

A. The Fourteen General Rules, with ſome additional Remarks; which follow, are all that are obſerved by our beſt Writers, or neceſſary in our Language.

GENERAL RULES *for* ENGLIEH CONCORD.

RULE I.

A Verb muſt agree with its Nominative Word,* in Number and Perſon; as *thou readeſt; he readeth,* or *reads; we read.*

RULE

**The Word that anſwers to the Queſtion,* Who is? Who does? Who ſuffers? *or* What is? What does? What ſuffers? *is the Name to which the Verb relates, and is called the Nominative Word; as* I love. Who loves? *I. Here* I *is the Nominative Word.* We read. Who reads? *We, Here* We *is the Nominative Word.* The Book is read. What is read? *The Book. Here* Book *is the Nominative Word.*

The Infinitive Verb having an undetermined or unlimitted Senſe, or a whole Senten e, may be the Nominative to the Verb; as, to puniſh the Juſt is not good; a Life well ſpent makes old Age pleaſant, *&c.*

The Nominative Word is moſtly ſet after the Verb, when the Sentence begins with an Adverb of Place; as, there are extenſive Orchards in *Kent*; there *or* here are numberleſs Curioſities.

The Maſculine Perſon anſwers to the general Name, which comprehends both Male and Female; as, any Perſon who knows what he ſays, *&c.*

The firſt Perſon ſpeaks of himſelf, as I *or* we; *the ſecond Perſon is ſpoken to, as* you *or* ye; *when I ſpeak of myſelf and another, I ſay* we; *when if you and another, I ſay* ye *or* you; *and all other Names, Relatives, and Qualities, muſt have their Verbs in the third Perſon, in the ſame Number to which they belong.*

RULE II.

WHEN a Quality is varied according to its Number, it muſt agree with its ~~Name or~~ Subſtantive; as, *this Man, theſe Men*; *that Book, thoſe Books.**

RULE III.

The ~~Relative~~ muſt agree with its Antecedent, *i. e.* its foregoing ~~Name or Names~~, in Number, Gender, and Perſon; as, *this is the Boy who reads ſo well*, he *is a very hopeful Youth*: *This is a charming Girl*, ſhe *is very modeſt*: *I value this Book*, it *contains good Morals* †.

RULE IV.

When a ~~Relative~~ comes before the Verb, it muſt be of a ~~leading State~~; as *I love, we love*. When it is ſet after the Verb, it muſt be of the ~~following State~~; as, *My Father loves me, the Maſter loves us.* ‡

Ex-

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* This, *which in the Plural Number makes* theſe *and* that *which makes* thoſe *are all the Qualities that vary with the Number. Sometimes one of theſe is joined to a Name of the plural Number, when ſuch Name has no ſingular: as*, by this Means, *or* by theſe Means. *Other Qualities, by the Addition of* s, *are no longer Qualities, or Qualities of the plural Number, (as ſome Grammarians would have them) but Names; as*, the Sweets of Proſperity; *here* Sweets *is not a Quality, but implies the ſame Senſe as* the Pleaſures *or* Joys of Proſperity.—*Every Word, whatever it may be derived from, muſt be a Name, if it conveys a perfect Senſe of itſelf, without the Help of another Word.*

† *The Relative* who *can relate only to Perſons*, which *to Things*, that *either when we ſpeak of Perſons or Things: as*, the Man *who* dines with me; the Table *which* I bought; *that* Man, or *that* Houſe we ſee yonder.

‡ *The leading State is ſet after an Imperative Verb*; *as* Read thou, learn you; *or, in aſking a Queſtion, the leading State muſt follow the Verb*; *as*, Can ſhe go? Liveſhe there?

Except when there comes a perſonal Relative, or Nominative Word between the Relative and the Verb, then the Relative muſt be of the following Caſe; as, *the Man* whom *I ſaw Yeſterday, I take to be your Friend*, whom *you (or your Friend) have ſo long expected.*

RULE V.

Two or more Names of the ſingular Number, having a Conjunction copulative between them, require a plural Verb; as, *John and Joſeph are* (not *is) good Boys*; *the King and Queen reign* (not *reigns*)

RULE VI.

Two Relative Names, or a Name and a Relative, require a Verb plural; * as, *thou and he are diligent; he and ſhe are abroad*; *John and I have been walking.*

RULE VII.

Names of Number or Multitude may have either a ſingular or a plural Verb, though the Name itſelf be ſingular; as, *the Mob is* (or *are) unruly*; *the Parliament is* (or *are) ſitting*; *Part of the Army was* (or *were) ſlain.*

RULE VIII.

The Verb Subſtantive, *i. e. am*, with its paſt Time *was*, has the ſame Caſe of the Relative Name both before and after it; as, *thou art he*; who *am I; theſe are they.*

RULE

When a Relative belongs to ſeveral Verbs, it needs only to be expreſſed with the firſt; as, he came, ſaw, fought, and conquered.——*And*,

When an Adverb, or any Expreſſion ſignifying the Time Place, Manner, or Cauſe of a Thing, come before the Verb, ſometimes after it; as, This ſaid I, *or* this I ſaid; then came we, *or* then we came; ſo do I, *or* ſo I do; for that work we, *or* for that we work.

RULE IX.

A Prepoſition has the following State of a Relative after it: as, *She abides with us; they came to me.**

RULE X.

When two Names come together, the former is, by the Addition of *'s*, changed into the Genitive Caſe; as, *Man's Life*, for *the Life of Man: Children's Folly*, for *the Folly of Children.*——When three or more Names are connected by the Particles *and*, *or* and *nor*, the Genitive Caſe is formed only from the laſt, though all the Poſſeſſives are underſtood; as, *this is Abraham, Iſaac, and Jacob's Invention; it is either Margaret, or Mary's Contrivance; that is neither John nor Joſeph's Performance.*—Alſo when ſeveral Names are taken together, as a *Poſſeſſor* without a Conjunction; as, *the Lord Mayor of London's* Authority.†

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* *Sometimes the leading State of a Relative is ſet after the Prepoſition, but then a Verb is underſtood: as,* they came before we, i. e. *before we came. Here* before *is turned into an Adverb, and* we *belongs to the Verb; but when the Verb is not underſtood we ſay,* they came before us.

† *Sometimes a* Poſſeſſive *is formed before a Participle, with other Words conveying the Idea of a Name; as,* the King's going to Hanover produced good Effects, *&c. Though the 's be deemed by ſome ſevere Critics and Linguiſts an Impropriety, alledging that* of *is the only true Sign of the* Genitive Caſe *in* Engliſh: *Yet as every Language has ſome Peculiarities of its own; as* Grammar *is to be adapted to* Language; *as through Cuſtom we have enfranchiſed this 's to make a* Genitive Caſe *by an eaſy Pronunciation; as it would be next to an Impoſſibility to get clear of it, by varying the*

RULE XI.

Conjunctions connect like Cases; also the Adverb *than*, which always follows the *Comparative* Degree; as, *she reviles you, and them, and me. He is two Inches taller* than *I*, i. e. *than I am.*

RULE XII.

A comparative Adverb must not be set before a Quality compared by *er* or *est*; as, *wiser, wisest*, and not *more wiser* or *most wisest*

RULE

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the Expressions, where it occurs; and as it answers to the Genitive Case *in all* other Languages, *we may certainly without* Injustice term it so in English. *But though an* Apostrophe *be allowed and tolerated in this* Situation, *it cannot be used in any* other *in* Prose Writings, *with Propriety; as it serves every where else for a* Contraction, *or an* Abbreviation, *which being very destructive to Language, and always unnecessary, ought carefully to be avoided. Though* Abbreviations *by the Use of the* Apostrophe *sometimes cannot be omitted in* Poetry: *yet they should be as seldom used as possible: it being observable that our Poets themselves might add much Harmony to their Numbers by using their* abbreviating Licence *less frequently.—Note farther, The* Apostrophe *is sometimes used to denote the Plural Number without the least Pretence for it; as,* Quarto's, Folio's, *for* Quartos, Folios, *&c. Also the 's is often written superfluously before Participles in* ing; *as,* the Parson's being the richest Person in the Parish, gained him double Respect, *&c.* The Doctrine of a future State's being universally taught, produces much Good, *&c. Instead of,* The Parson being the richest Person in the Parish; the Doctrine of a future State being universally taught, *&c.—To explain the Nature, Circumstance,* &c. *of the* Nominative Word *by the Participle in* ing, *is accounted both an expressive and elegant Way of writing.*

RULE XII.

When two principal *Verbs* come together, the latter of them expreſſes an unlimited Senſe, with the Prepoſition *to* before it; as, *he loved to learn: I chuſe to dance;* and is called the *infinitive Verb*, which may alſo follow a ~~Name or Quality~~; as, *a Time to ſing; a Book delightful to read.**

RULE XIV.

Whoſe being the Genitive Caſe of *who*, ſhould not be uſed but when it relates to Perſons; as, *this Violin*, whoſe *Goodneſs I know*, is an improper Sentence, and ought to be expreſſed thus, this *Violin of* which *I know the Goodneſs*; and on the contrary, ſpeaking of Perſons, we ſhould ſay, *this is a young Man*, or *young Woman*, whoſe *Worth I know*; and not *of* which *I know the Worth*, which would not be Concord.†

ADDITIONAL REMARKS.

1. SUCH Names as want the ſingular Number, are moſtly joined to a Verb ſingular; as, *The News is barren. The Wages is ſmall. The Compaſſes is broken. The Wages of Sin is Death.*

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* *The Scholar will beſt underſtand this, by being told that* infinitive *or* invariable Verbs *having neither* Number, Perſon, *nor* Nominative Word *belonging to them, are known or governed by the Prepoſition* to *coming before them. The Sign* to *is often underſtood; as,* bid Robert and his Company *(to)* tarry; and you will find him *(to be)* honeſt, &c.

† *Theſe two laſt* Rules *having been inſerted in former Editions among the* additional Remarks, *were too much neglected, and are therefore inſerted in this as* Syntax Rules, *to engage the Attention in a more particular Manner.*

2. When two or more Names of different Numbers are in a Sentence, with a Disjunctive Conjunction between or among them, and equally relate to a common Verb, the Verb agrees beſt with the neareſt; as, *the General* or *the Officers, have ordered Supper; the Caſh, the Book,* or *the Bills, are in the Deſk; neither the Bills, nor the Book, nor the Caſh, is in the Deſk.*

3. In Poetry, the following State of a Relative may come between the helping Verb and its Principal; as, *I ſhall them teach,* for *I ſhall teach them.*

4. The Articles *a* and *an* muſt never be ſet before Names of the Plural Number, put *the* before either Singular or Plural; as, *a Man, an Ox, the Man,* or *the Men.*

5. The Relative *who* is only to be uſed when we ſpeak to or of Perſons; *that,* either when we ſpeak of Perſons or Things; and *which* only when we ſpeak of Things, as before obſerved: Notwithſtanding in ſeveral of our Church Prayers, &c. *which* is improperly put for *who,* as in the Lord's Prayer, we ſay, *Our Father* which *art in Heaven,* inſtead of *Our Father* who *art in Heaven.* Again, *Spare thou them, O God,* which *confeſs their Faults,* ought to be, who *confeſs their Faults.*

6. *Of* ſhould not be uſed after *Participles* in *ing*; For Example, it would be wrong to ſay, *theſe Lines are not deſerving* of *a Place in this Book.*

7. A *Prepoſition* is often underſtood after a *Verb*; as, *he was baniſhed* (from) *England.* And it is generally underſtood when the Verb hath both a *Relative* and a *Name,* or two Names following it; as, *I have bought* (for) *my Siſter a new Bible.*

8. When a *Quality* has not a Name expreſſed with it, one is always underſtood: as, *turn to the Right* (Hand) *of St. Paul's Church.*

9. A *Preposition* before a Quality, without a Name, is mostly used for an *Adverb*; as, *in particular, in earnest, of late*: Also before an *Appellative* or *common Name*; as, *Man by Man, in Jest, on Purpose, under Colour, by Halves*, &c.

10. Several Qualities joined to a Name without a Conjunction intervening, may be accounted a compound Quality; as, *an honest, clever, sensible young Man*: And when a Conjunction comes before the last, the Name should only be expressed before the first Quality, or after the last; as, *a Wife, kind, discreet, chaste, and amiable*; or *a kind, discreet, chaste, and amiable Wife*.

11. A Negative in *English* cannot be expressed by two Negatives; as, *it was not good for nothing*: *cannot eat none*, &c. Such Expressions are Solecisms, which instead of Negatives makes Affirmatives, and signify as much as, *It was good for something*: *I can eat some*.

12. The Participle in *ing*, supplying frequently the Place of the Infinitive Verb, &c. affords us many beautiful Variations in our Language; and may be used in several Positions, *viz.* 1. Directly after *simple* Verbs; as, *I like working*, i. e. *to work*. 2. After those Verbs which include the Prepositions *for, in, of*, or *to*, along with them for an Ending; as *Lambs fit for killing*, i. e. *to be killed*; *he delights in walking*, i. e. *to walk*; *you are proud in serving them*, i. e. *to serve them*; *used to riding*, i. e. *to ride*. 3. After the Article *the*; *the reading of that Book is very instructive*, i. e. *that Book is very instructive to read*. 4. After a Preposition; as, *tired with dancing*, i. e. *with the Exercise*, &c. In the two Situations last mentioned, *it* always supplies the Place of a Name.

* 13. All Participles, except that in *ing*, are always to be used in the [redacted], after the helping

The Participle of the past Time &c

Verbs *have* or *had*; as, *I have ſeen, I have drunk*, &c. Alſo with *am* or *be* to make *paſſive* Verbs; as, *I am forſaken; it was given; the Lottery was drawn*, &c. The *paſt* Time joined to any of thoſe helping Verbs is manifeſtly improper: for we do not ſay, *I have ſaw; I have drank; it was gave; the Lottery was drew*, &c.

14. The leading Adverbs, *whether, either*, require *or* to follow each of them in a Sentence; alſo *neither* requires *nor*, and relates ſeparately to *two* Perſons or Things only; as, *whether you* or *I go; either you* or *I muſt go; neither you* nor *he will go*. When more Perſons, *&c.* follow, the Conjunction is repeated, or at leaſt underſtood, after each; as, *neither the Paper*, nor *the Pens*, nor *the Ink is here*.

15. The following Phraſes or Expreſſions, being authoriſed by Cuſtom, and not reducible to Rule, may be called *Angliciſms*, viz. *a few Days: many a Time; methinks; every ten Years; while the Book was a printing; while the Stream was a running*, &c.

16. In Proſe Writings we very often find *wandring*, for *wandering; ſhortning*, for *ſhortening*; *lengthning*, for *lengthening; cou'd*, for *could; don't* for *do not; mayn't* for *may not*, &c. All which, with others of the like Stamp, may be called *Barbariſms*, and ought carefully to be avoided.

17. When two Clauſes of a Sentence refer equally to what follows, they muſt be both properly connected to it; as, *Never was a Man ſo troubled, or ſuffered half the Uneaſineſs as I have done this Evening.*——Should be, *ſo troubled as I have been*, or *ſuffered half the Uneaſineſs I have done this Evening.*

CHAP.

CHAP. II.

Of the ORDER *of the* ENGLISH LANGUAGE, *and of* TRANSPOSITION.

Q. WHAT RULES *have you for the* ORDER *or proper placing of Words in a Sentence?*

A. The general Order of the Engliſh Language is as follows, viz. Qualities are generally ſet before the Names they belong to; as, *wiſe Men, good Horſes.* An Article always comes before the Name it belongs to; as, *a Book:* But if the Name has a Quality belonging to it, then the Article is ſet before the Quality; as, *a large Book.* The Verb generally follows the Name; as, *Miniſters preach.* The Particles are made Uſe of when we would expreſs the *Inſtrument* wherewith, or *Manner* how, a Thing is done, and are uſed in almoſt all Places and Poſitions; as in this Example, *viz. The Beams of the Sun* with *incredible Speed paſs* from *Heaven* through *the Air* to *the Earth, endowed* with *Heat* and *Light,* by (with *or* through) *which they comfort us,* and *quicken the Plants which God has provided for our Uſe and his Glory.* Yet to inſtance all the Variations the Order of our Language admits of would be endleſs.

Q. *Have you any Thing further to obſerve with Reſpect to the Words in, or Beauty of, a Sentence?*

A. The particular Words of a Sentence ought generally to be as different from one another, both in Senſe and Sound, as a due Preſervation of the Subject and Harmony of the whole will permit; and placed in a Manner moſt grateful to the Ear, provided the Senſe be no Way hurt by it. Agreeable to this, our beſt Writers, for Eaſe and Elegance, obſerve that the Beauty of a Sentence conſiſts chiefly in the Smoothneſs of the Words in general, and in the Choice of Qualities, ſuitable to the

Subject in Hand: Likewiſe that the Reſt of the Words fall in their natural Order (as above) according to their Agreements, Diſagreements, Relations, and Dependencies one upon another; as, in this Example, *Contentment conſiſts in ſuiting our Deſires to Things, and not Things to our Deſires; in being thankful for what we have, and not uneaſy for what we have not: And he who once attains this Virtue to Perfection, not only enjoys the compleateſt Pleaſure in this Life, but takes the moſt certain Courſe to ſecure to himſelf the Joys of the next.*

All Repetitions of the ſame Word, or even Words which expreſs the ſame Thing, are carefully to be avoided: Except,

1. When the Senſe would be otherwiſe obſcure, as it muſt be by not repeating the *from* in the following Sentence: *It proceeds not* from *Stupidity, or a ſlothful Neglect, but* from *a generous Liberality of Soul.*

2. When it is to excite the Attention; as, Every *Action, nay* every *Intention,* every *Deſign of Man, is known to the Almighty; He ſees not only* what *he does, but* what *he aims at.*

Of TRANSPOSITION.

Q. *What is Tranſpoſition?*

A. Tranſpoſition is the placing of Words in a Sentence, or Sentences, out of their natural Order, to render their Sound more harmonious and agreeable to the Ear; as,

1. The Name or Subſtantive is often put out of its Place, eſpecially when *there* or *it* is ſet before the Verb; as, *there was a Man,* i. e. *Man was; it is the Cuſtom,* i. e. *the Cuſtom is.*

2. The Prepoſition is frequently tranſpoſed; as, *Who do you dine* with? for, with *whom do you dine? What Place do you come* from? for, from *what Place do you come?*

Q. *May*

Q. *May Words in a Sentence be placed in what Order we pleaſe?*

A. No; we muſt in Engliſh, as well as in all other Languages, follow the Uſe of the beſt Speakers and Writers.

The cleareſt and beſt Writers in Proſe have the feweſt Tranſpoſitions in their Diſcourſes; and in Poetry they are never uſed, but when the Nature and Harmony of the Verſe require it; as,

Of Man's firſt Diſobedience, and the Fruit
Of that forbidden Tree, whoſe mortal Taſte
Brought Death into the World, and all our Woe,
With Loſs of Eden, *till one greater Man*
Reſtored us, and regained the bliſsful Seat,
Sing heavenly Muſe, &c.

The Order is thus: *Heavenly Muſe, ſing of Man's firſt Diſobedience,* &c.

CHAP. III.

Of Grammatical Figures.

GRammatical Figures in general are four, *viz.* 1. An *Ellipſis* (Defect) which implies a Deficiency. 2. A *Pleonaſm* (Luxuriancy) implies ſomething more than needful. 3. An *Enallage* (Exchange) is one Thing put for another. 4. A *Soleciſm* (Impropriety) is a faulty Speech or Sentence.

Q. *What is an Ellipſis?*

A. An Ellipſis is either of a Letter or a Word; the former denotes the Want of one or more Letters in a Word; the latter, the Want of one or more Words in a Sentence.

Q. *Can you give any Example of the Ellipſis of a Letter?*

A. An Ellipſis of a Letter is threefold: 1. A taking away, when the Defect is in the Beginning of

of a Word; as, *to quit*, for *acquit*; *to ſpy*, for *eſpy*; *mend*, for *amend*. 2. A Contraction when the Defect is in the Middle; as, *ſayeth*, for *ſaith*; *ſhortning*, for *ſhortening*; *Hindrance*, for *Hinderance*. 3, A cutting away when the Defect is in the End; as, *tho'*, for *though*; *thro'*, for *through*.

Q. *Give ſome Examples of an Ellipſis of a Word?*

A. The Ellipſis of a Word occurs in ſuch Expreſſions as theſe, *viz. I live at the Lion*, for *I live at* the Sign of *the Lion*; *a Word to the Wiſe*, for *a Word* ſpoken *to the Wiſe*; *when you come to St.* Paul's (Church) *turn to the Left* (Hand): Or, when a Word had been mentioned juſt before, and may eaſily be kept in Mind; therefore, in a Relative Sentence, the Antecedent is ſeldom repeated; as, *I bought the Book which* (Book) *I read*; or as pointing to a Man, you need not ſay, *who is that Man*, but *who is that?* or *drink you Red* (Wine) *or White?* Sometimes a whole Sentence is left out; as, *it is our Duty to pay a Reſpect and Deference to all thoſe that are virtuous*; *ſo* (it is our Duty to pay Reſpect and Deference) *to all thoſe who bear any Office in our State.*

In ſhort, whenever one or more Words are left out, that Expreſſion is ſaid to be elliptical.

Q. *What is a Pleonaſm?*

A. A pleonaſm is either of a Letter or of a Word: The former denotes the Luxuriancy of one or more Letters in a Word; the latter the Luxuriancy of one or more Words in a Sentence.

Q. *Can you give any Examples of the Pleonaſm of a Letter?*

A. Sometimes the Luxuriancy is at the Beginning; as, *aright*, for *right*; *ariſe*, for *riſe*, &c. Sometimes it is in the Middle; as, *whatſoever*, for *whatever*; *thorough*, for *through*, &c. Sometimes it is in the End; as: *to ſharpen*, for *to ſharp*; *to awaken*, for *to awake*.

Q. *Can*

Q. *Can you give the Pleonaſm of a Word?*

A. The Pleonaſm of a Word occurs in ſuch Sentences as theſe; *I ſaw it with my Eyes*, for *I ſaw it*; *as yet*, for *yet*, &c. And it is called a luxuriant connection; when the needleſs Word is a Conjunction; as, *Ann and Mary, and Sarah and Jane*, for *Ann, Mary, Sarah, and Jane.*

Q. *What is an Enallage?*

A. An Enallage is in the like Manner either of a Letter or a Word: The former denotes the Change of one or more Letters in a Word; the latter the Change of one or more Words in a Sentence.

Q. *Can you give an Example of the Enallage of a Letter?*

A. When one Vowel is uſed for another; as, *further*, for *farther*; *to ſow*, for *to ſew*; *ſware*, for *ſwore*; *ſpake*, for *ſpoke*; *imploy*, for *employ*; *inquire*, for *enquire*, &c. Or when a Letter is made to change its Place; as, *Theater*, for *Theatre.*

Q. *Can you give an Example of the Enallage of a Word?*

A. The Enallage of a Word is when a collective Name ſingular has a Verb, Perſon, or Relative plural; as, *A Score are too many*; *the Company* (they) *have it among them.* 2. When ſeveral ſingular Names are comprehended in a Relative plural; as, *The Boy and the Girl*, they *are Diverting themſelves*, &c. 3. When ſeveral Names relate to a common Verb; as, *The Book or the Deſk is come*, &c. 4. When a Prepoſition is ſet after its Name; as, *We went homewards*, for *we went towards home*; *the Women whom we were talking of*, for *the Women of whom we were talking.* 5. When a Verb or a Prepoſition implies either of two Names; as, *Mix the Wine with Water*; or *mix the Water with Wine*: With ſeveral other Variations of the like Kind.

Q. *What*

Q. *What do you call a* Soleciſm ?

A. Soleciſm is a prepoſterous Way of ſpeaking or writing, and generally implies, or literally ſignifies, a Contradiction or Blunder; as, *ſhut the Door and come in,* for *come in and ſhut the Door. The Houſe is full of People before any Body comes in. He drank it all up, and gave away the Reſt. I cut the Loaf into three Halves. My Maſter, his Son, and I, were alone in the Garden. I cannot drink none.*

Q. *Are there no more* Grammatical Figures ?

A. The two following, as *Conceits*, or *Witticiſms*, may be claſſed with them, though they cannot properly be called either *Grammatical* or *Rhetorical Figures*, viz.

1. A SIMPLE CONCEIT is a *Witticiſm* formed upon a Repetition of a Word or Words derived from one another or from ſuch as have a Reſemblance in Sound; as, *'Tis true as Truth itſelf. To bite the Biter. He was hampered in Hampſhire. Though ſhe is not fair, ſhe is rare. Bread is now Bread indeed,* (i. e.) ſcarce. To which may be added, Puns, Catches, Bulls, &c. As, a Jockey being aſked the Age of a Horſe, clapped his Hand upon the Back of the Beaſt, and affirmed *he was under five, meaning his four Fingers and Thumb. He remembered all that he did not forget.*

2. A COMPLEX CONCEIT is a Witticiſm, or Species of Wit, the true Senſe or Meaning of which is not eaſily diſcovered, ſuch as an *Ænigma*, or *Riddle*, a *Paradox*, or *Rebus*; as, a Perſon being aſked his Name, anſwered *Twenty Shillings*; meaning MARK (i. e. 13s. 4d.) NOBLE (6s. 8d.) which together make *Twenty Shillings*. Or, if one ſhould ſay of Yeſterday.

I was To-morrow, but am not To-day,
Yet ſhall be one Day hence; my Name diſplay.

CHAP.

CHAP IV.

EXERCISES *or* EXAMPLES *of* BAD ENGLISH, *under all the Rules of* SYNTAX.

Examples under Rule I.

A Verb muſt agree with its Nominative Word in Number and Perſon.

The preſent Time with the helping Verbs.

* I do ſtudy, while thou does play.—*James* doſt cough.—We do ſneeze.—Ye doth keep Silence.—They does weep.

I am leaping.—Thou is laughing.—*John* is crying.—We is coming—. You are going.—The Servants is tarrying.

The paſt Time with the helping Verbs.

I have fought.—Thou haſt babbled.—Has the Crow ever been white?—We have adviſed well.—Ye have toiled.—They have loitered.

I hadſt laid long.——Thou had founded.——A School-Boy had learned well.—We hadſt repeated.—Ye hadſt toiled.—The Waves had foamed.

I was beaten.—Thou waſt flattered.—*John* was derided.—We was playing.—Ye were dancing.—The Servants was walking.

The future Time.

I will go To-morrow.—Thou will aſk twice.—The Army will winter there.—We will engage.—Ye will mourn.—Diligent Boys will learn.

I ſhall never be tamed.—Thou ſhalt not commit Adultery.—*John* ſhall be adviſed.—We ſhall beled.—Ye ſhall be ſet down.—Fools will trifle.

* *Some of theſe Examples are ſet right, leſt the Learners, expecting them always wrong, ſhould alter them by Gueſs.*

Principal Verbs in all the Times.

A crooked horn ſound. Peeviſh Infants cries. Plumbs is eaten. Rivers overflows. Many ſorrowful Days has been ſeen. Evil Communications corrupts good Manners. We hear that ſeveral Regiments is ordered to *Flanders*. Tranſports will be taken up at *Leith*.

Examples under Rule II.

WHEN the Quality or Adjective is varied according to its Number, it muſt agree with its Name or Subſtantive.

This Men are exceeding wiſe. Theſe Men love Liquor. Thoſe Maſter is indulgent. That Boys loves Play.

Examples under Rule III.

THE Relative muſt agree with its Antecedent, *i. e.* its foregoing Name or Names, in Gender, Number, and Perſon.

Your Father is very healthful, tho' ſhe be turned of ſixty. Thy Siſter keeps good Company, and is well reſpected, he behaves genteely. My Book is cleaner than thine, tho' ſhe be older. My Friend and I were at Church Yeſterday, where he heard a good Sermon. Thou and he are very ingenious, and deſerves Commendation, we ſurely ſtudy hard. My Father and Mother are in the Country, where you purpoſe to ſpend the Summer. Art and Study mend Nature's Defects. Ye exerciſe our Faculties.

Examples under Rule IV.

WHEN a Relative comes before the Verb, it muſt be of the leading State: When it is ſet after the Verb, it muſt be of the following State.

My Father loves I. Them Fellows always ſtand by one another. Who taught thou to dance?

Ex-

Examples under Rule V.

TWO or more Names of the Singular Number, having a Conjunction copulative between them, require a Plural Verb.

George and *Daniel* has been fighting. Honour and Renown attends virtuous Actions. Conſtancy and Temperance in our Actions makes Virtue ſtrong. Reputation and Honour delights the Minds of many.

Examples under Rule VI.

TWO Relatives, or a Name and a Relative, require a Verb Plural.

My Brother and I was at Church Yeſterday. *John* and thou is very abuſive. She and he are going abroad. Thou and I is to pay a viſit.

Examples under Rule VII.

NAMES of Number and Multitude may have either a ſingular or plural Verb, though the Name itſelf be ſingular.

Lord! what a great Flock of Geeſe are there! Where is it fed? The Parliament is ſitting. Common People judge by Report.

Examples under Rule VIII.

THE Verb Subſtantive, i. e. *am*, with its paſt Time *was*, has the leading State of a Relative both before and after it.

Thou art him. Theſe are them. Who art thou? I am him. This is her. Ye are them.

Examples under Rule IX.

A Prepoſition has the following State of a Relative after it.

John is below I. She abides with thou. Here is a Letter for thou. They came to me. To who will you give that? To thou.

Examples under Rule X.

WHEN two Names come together, the former is, by the addition of *'s* turned into the Genitive Caſe.

Borrow your Brother Book for me. The Nation Peace is diſturbed. The Lord Name be praiſed. The Father Prodigality will be the Son Shame and Beggary. Death is all Men Fate.

Examples under Rule XI.

CONjunctions, and the adverb *than*, connect like States.

John and thee are better Scholars, than me. You converſe more with them than with I. She is more genteel than thee. It behoves her and thou to enquire into the Truth of the Matter.

Examples under Rule XII.

A Comparative Adverb muſt not be ſet before a Quality compared by *er* or *eſt*.

Sarah is more fairer than *Ann*. Thou art the moſt wiſeſt Boy I ever ſaw. Death is the moſt ſhockingeſt Thing.

Examples under Rule XIII.

WHEN two principal Verbs come together, the latter, having the Prepoſition *to* before it, is called the infinitive Verb, and may alſo follow a Name or a Quality.

I expect to dine at the Tavern To-day, and to ride to *Durham* in the Evening, with an Intent to dance at the Aſſembly. A Diverſion healthful to practiſe. Why do we ſee the liberal Man do Acts of Charity, or the proud Man deſpiſe his Inferiors? Bid the Servant wait till Nine.*

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* *The Examples under this Rule are all right, as the Infinitive Verb cannot admit of Variation; but an Interrogative or Imperative Sentence, the Sign* to *being underſtood, is often taken by the Scholar for a variable Verb.*

Examples under Rule XIV.

WHOSE, the Genitive Caſe of *who*, ſhould not be uſed but when it relates to Perſons.

This Book, whoſe Author I know, is very edifying. I ſhall not part with this Horſe, whoſe Actions pleaſe me. This Man is a Friend whoſe Worth I know. This Girl is my Daughter, which I am very fond of. The Mutton, whoſe Flavour you commended Yeſterday at Dinner, was bought of your Tenant, whoſe Œconomy and Management I admire, and which Stock is very great.

CHAP V.

Promiscuous Exercises.

PRAXIS I.

THE Miniſters preaches; but Sinners hear not. Thou and me are both accuſed of the ſame Fault.

Frugality and Induſtry is the two Hands of Fortune.

The Heavens declare the Glory of God; and the Firmament ſhew his Handywork.

The Men drink heartily, and eat ſparingly.

He is mindful of his Maſter Commands.

A Man's Manners commonly ſhapes his Fortune.

O Lord thou is our Father, thou has made Summer and Winter.

By him was all Things created, that is in Heaven, and that is on Earth.

Learning and Knowledge is Ornaments in Youth.

Them that oppreſs the Poor to increaſe their Riches; and them that gives to the Rich, ſhall ſurely come to Want.

Why ſtandeſt thou ſo far off, and hideth thy Face in the needful Time of Trouble?

Prudent Men forſees Evil; but the Simple paſs on and is puniſhed

PRAXIS II.

CICERO was the moſt eloquenteſt of all Orators.

The beſt and moſt wiſeſt of Men doth ſometimes err.

Thou commonly truants much, and is very idle, which is moſt pernicious Things.

I hate thy Manners which does not reverence Superiors.

God abhorreth thy Hypocriſy, who hears Sermon but does not regard them.

Thou and thy Brother ſhall viſit our Country-houſe.

A Conſcience free from Guilt laugh at falſe Accuſers; but Fear is common to guilty Perſons.

Glory ſurvive good Men after Death: Death takes not his Crown way.

The moſt readieſt way to arrive at Glory, is to be what we deſire to be accounted.

There dwells rational Piety, modeſt Hope, and chearful Reſignation.

The moſt ſtrongeſt Things is in Danger, even from the moſt weakeſt.

I take it to be a principal Rule in Life, not to be too much addicted to any one Thing.

How many unjuſt and wrong Things is authoriſed by Cuſtom.

PRAXIS III.

THOSE which chuſe a private Life and Retirement, though they may exert every generous ſocial Virtue, as far as their Influence reach, makes not the moſt eminenteſt Figure in Hiſtory.

Them that diſagree with their Neighbours, procure to themſelves much Hatred, but Men of meek Spirits hearkens to good Advice, and had rather ſuffer Wong than contend with any one.

To be careleſs of what others ſay of us, is a fatal Error. The Fear of Infamy are the Shield of Vir-

tue; who ſhould never be laid down. To be negligent of our Character makes us negligent of our Conduct. It is not enough that we is virtuous, we ſhould be careful alſo to appear ſo, and publicly diſcourage Vice in others, as well as refrain from the Practice of it ourſelves.

PRAXIS IV.

MEN who is forward to Vice is expoſed to the Devil Temptations; which Enemy of Mankind have long been accuſtomed to Miſchief, and rejoice to find a Mind inclined to Impiety.

There are no Charm in the Female Sex that can ſupply the Place of Virtue. Without Innocency, Beauty is unlovely, and Quality contemptible. Good Breeding degenerates into Wantonneſs, and Wit into Imprudence.

I take it to be an Inſtance of a noble Mind, to bear great Qualities, without diſcovering in a Man Behaviour that he is conſcious of being ſuperior to the Reſt of the World.

Men of profligate Lives, and ſuch as find themſelves incapable of riſing to any Diſtinctions among their Fellow-creatures, is for pulling down all Appearances of Merit which ſeems to upbraid them; and Satyriſts deſcribes nothing but Deformity.

By a generous Sympathy in Nature, we feel ourſelves diſpoſed to mourn, when any of our Fellow-creatures is afflicted; but injured Innocency is an Object that carries in it ſomething inexpreſſibly moving; it ſoftens the moſt manlieſt Heart with the tendereſt Senſations of Love and Compaſſion, till at length it confeſſes its Humanity, and flow out into Tears.

PRAXIS V.

THERE is no Body ſo weak of Invention, which cannot aggravate or make ſome little

Stories to vilify his Enemy; and there is but few has good Inclinations to hear them.

A ſolid and ſubſtantial Greatneſs of Soul look down with a generous Neglect on the Cenſures and Applauſes of the Multitude, and place a Man beyond the little Noiſe and Strife of Tongues.

Why do we ſee the generous Man forgives his Enemies, the liberal Man do Acts of Juſtice to the Poor, the ſtout Man fight, and the wiſe Man adviſes? but to acquire the Reputation of ſuch or ſuch a meritorious Action. Next to being in Reality virtuous, there is nothing ſo much to be praiſed as the Reputation of being ſo.

Moſt Men is governed by Cuſtom or Authority, not one in ten thouſand think for himſelf; and that Few, which have Courage enough to reject the Force of either, dares not act up to their Freedom, for fear of incurring the Cenſure of Singularity.

The Uſe we make of Life alone render it good or bad. If a Man lives up to the Rules of Virtue, his Life cannot be too loog; if, on the contrary, he follow irregular Courſes, he cannot be too ſhort.

There is nothing ſo delightful, ſays *Plato*, as the hearing, or the ſpeaking of Truth; for which Reaſon there is no Converſation ſo agreeable as that of the Man of Integrity, which hear without any Intention to betray.

PRAXIS VI.

THERE is nothing that more betray a baſe and ungenerous Spirit, than the giving of ſecret Stabs to a Man's Reputation.

The greateſt Souls has ſometimes ſuffered theirſelves to be tranſported with the Delight they take in the Enjoyment of Riches. The Name of Wealth, ſays a Philoſopher, attract more Reverence than Wiſdom, Sweetneſs of Diſpoſition, or even Virtue itſelf.

Education is to the Mind what Cleanlineſs are to the Body; the Beauties of the one, as well as the other, is baniſhed, if not totally loſt, by Neglect. And as the moſt richeſt Diamond cannot ſhoot forth its Luſtre without the ſkilful Hand of the Poliſher; ſo will the latent Virtues of the nobleſt Mind be buried in Obſcurity, if not called forth by Precept and the Rules of good Breeding.

The Prerogative of good Men appear plainly in this, that Men bears more Honour to the Sepulchres of the Virtuous, than to the boaſted Palaces of the Wicked.

PRAXIS VII.

REVENGE ſtops at nothing that is violent or wicked; the Hiſtories of all Ages is full of the tragical Outrages that has been committed by this diabolical Paſſion.

A paſſionate Temper renders a Man unfit for Buſineſs, deprives him of his Reaſon, rob him of all that are great and noble in his Nature; it makes him unfit for Converſation, deſtroys Friendſhip, change Juſtice into Cruelty, and turn all Order into Confuſion.

Avarice and Ambition is the two Elements that enters into the Compoſition of all Crimes. Ambition is boundleſs, and Avarice inſatiable.

Some People is all Quality; you would think they were made up of nothing but Title and Genealogy; the Stamp of Dignity deface in them the very Character of Humanity, and tranſport them to ſuch a Degree of Haughtineſs, that they reckon it beneath them to exerciſe either good Nature or good Manners.

That Anger is not warrantable that have ſeen two Suns.

PRAXIS VIII.

IN all Things Miſtakes is excuſable: and an Error that proceed from any good Principle, leave no Room for Reſentment.

Covetous Men needs Money leaſt, yet moſt affects it; and Prodigals which need it moſt, leaſt regards it.

Conſcience and Covetouſneſs is never to be reconciled; like Fire and Water they always deſtroy each other, according to the Pr dominancy of either. Worldly Glory end with the World, and for what concerns us, the World ends with our Lives. What has we to be proud of? Is not all Things periſhable? The Time of flouriſhing Pride is ſoon over, and our little Greatneſs is loſt in Eternity,

There is ſeldom any Thing uttered in Malice, which turns not to the Hurt of the Speaker: Ill Report does Harm to he that ſpeaks them, and to thoſe they are made of as well as to they that made them.

PRAXIS IX.

HOW vain is ſuch which is deſirous of Life, yet would avoid old Age, as if it were a Reproach to look old. Tell a Woman of her Age, and perhaps you make her as deeply bluſh as if ye accuſed her of Incontinency.

Endeavour to make Peace among thy Neighbours; it is a worthy and reputable Action, and will bring greater and juſter Commendations to thou, and more Benefit to thoſe with who you converſes, than Wit and Learning, or any of thoſe much admired Accompliſhments. Account it no Diſgrace to be cenſured by thoſe Men whoſe Favours would be no Credit to thou; thyſelf only knows what thou art; others only gueſs at thee; rely not, therefore, on their Opinion, but ſtick to thine own Conſcience.

As a Bee in a Bottle labours for his Enlargement to little Purpoſe; ſo the Mind of Man, intent on Things vain or contrary to its Nature, is full of Diſquietude, and never gains his End. A Diſpoſition

ſition calm and ſerene, founded on Virtue and Knowledge; an induſtrious Behaviour to diſcharge the Duties of our reſpective Stations, and a firm Reliance on Providence for our Support under all Difficulties, make us more happy than the Poſſeſſions of the *Indies*.

Contentment is a conſtant Store,
Deſire what's fit, and nothing more.

PRAXIS X.

BRIMFUL *the pretty Eyes appears,*
And burſts at laſt a Flood of Tears.

A Moment, Traveller, fix thine Eye,
Nor paſs ſo fam'd a Marble by,
The Mirth of Rome, *of* Nile *the Wit,*
The Pride and Pleaſure of the Pit,
The Joy, the Grief, of human Eye,
Lies bury'd here where Paris *lie.*

What profit we, that us from Heav'n derives
A Soul immortal, and with Looks erect
Surveys the Stars, if, like the Brutal Kind,
We follow where our Paſſions lead the Way.

A gen'rous Friendſhip no cold Medium know,
Burns with one Love, with one Reſentment glow;
One ſhould our Intereſts and our Paſſions be,
My Friend muſt hate the Man which injures me.

Reaſon's whole Pleaſures, all the Joys of Senſe,
Lies in three Words, Health, Peace, and Competence.

In vain our Flocks and Fields increaſe our Store,
If our Abundance makes us wiſh for more.

Immodeſt Words admits of no Defence;
For Want of Decency is Want of Senſe.

Honour or Shame from no Condition riſe,
Act well your Part, there all the Honour lie.

Hope

Hope ſprings eternal in the human Breaſt;
Man never are, but always to be bleſt:
The Soul uneaſy, and confin'd at Home,
Reſt, and expatiate, in a Life to come.

PRAXIS XI.

REputation, who is the Portion of every Man, which would live with the knowing and elegant Part of Mankind, are as ſtable as Glory, if ſhe be as well founded; and the common Cauſe of human Society is thought to be concerned, when we hear a Man of good Behaviour caluminated.

How bright does the Soul grow with Uſe and Buſineſs! With what proportioned Sweetneſs do that Family flouriſh, where but one laborious Guide, ſteer a well-ordered and regular Courſe!

Be very careful in your Promiſes, and juſt in your Performances; and remember he is better to do and not to promiſe, than to promiſe and not perform.

Truth is the Bond of Union, and the Baſis of human Happineſs; without this Virtue, there are no Reliance upon Language, no Confidence in Friendſhip, and no Security in Promiſes or Oaths.

Truth is always conſiſtent with itſelf, and need nothing to help it out; it is always near at Hand, and ſet upon our Lips, and is ready to drop out before we is aware. Whereas a Lie is troubleſome, and ſet a Man's Invention on the Rack, and one Trick need a great many more of the ſame Kind to make it good.

A Man which entertaineth a high Opinion of himſelf is naturally ungrateful; he has too great an Eſteem of his own Merit, to be thankful for any Favours received.

Mere Baſhfulneſs without Merit, is aukward: And Merit without Modeſty inſolent: But modeſt Merit have a double Claim to Acceptance, and generally meet with as many Patrons as Beholders.

PRAXIS XII.

ACtion keep the ſoul in conſtant Health, but Idleneſs, corrupt and ruſt the mind; for a man of great abilities may, by negligence and idleneſs, become ſo mean and deſpicable, as to be an incumbrance to ſociety, and a burden to himſelf.

Whatſover conveniencies may be thought to be in falſhood and diſſimulation, it is ſoon over; but the inconveniency of it are perpetual, becauſe ſhe brings a man under an everlaſting jealouſy and ſuſpicion; ſo that he is not believed when he ſpeaks Truth, nor truſted when perhaps he means honeſtly.

If lying be habitual to yourſelf, it is no wonder you diſtruſt what others ſay to you.

Modeſty is not only an ornament, but alſo a guard to virtue. It is a kind of quick and delicate feeling in the ſoul, which makes her ſhrink and withdraw itſelf from every thing that has danger in it. She is ſuch an exquiſite ſenſibility, as warns her to ſhun the firſt appearance of every thing who is hurtful.

Pleaſure or recreation, of one kind or other, are abſolutely neceſſary to relieve our minds and our bodies from too conſtant attention and labour.

Recreation after buſineſs are allowable: but he that follows his pleaſure inſtead of his buſineſs, ſhall in a little time, have no buſineſs to follow.

Love Labour; if you do not want it for food, you may for phyſic. She ſtrengthens the body, invigorates the mind, and prevents the fatal conſequences of idleneſs.

Divine Providence always places the remedy near the evil: There is not any duty to which providence has not annexed a bleſſing; nor an affliction for which virtue has not provided a remedy.

PRAXIS XIII.*

O Death! how bitter are the remembrance of thee, to a Man that live at Reſt in his Poſſeſſeſſions, unto the Man that have nothing to vex him, and that have Proſperity in all things.

O Death, Acceptable are thy ſentence unto the needy, and unto he whoſe ſtrength fail, and are vexed with things, and to him that Deſpair, and have loſt patience.

Fear not the ſentence of Death, remember they that has been before thee, and that came after, for this is the ſentence of the Lord over all fleſh, therefore why is thou againſt the pleaſure of the moſt High?

All that is of the earth, ſhall turn to earth again, ſo the ungodly ſhall go from the Curſe to deſtruction.

A good life have but few days, but a good Name endure for ever.

In all thy gifts ſhew a Chearful countenance, and in proportion as God has enriched thee.

For the Lord will Recompence, and give thee ſeven times as much.

Nay, bleſſed ſhall he be, that are exerciſed in theſe thing, and Death ſhall rid him of every trouble.

O thou which is enamoured with the Beauties of truth, and has fixed thy Heart on the ſimplicity of her Charms, hold faſt thy fidelity unto ſhe, and forſake him not ; the conſtancy of thy Virtue ſhalt Crown thee with honour.

Fame and Opportunity has ſwift wings, and the Difference are, that the former go forward ; Time muſt therefore be taken by the forelock, for occaſion paſt is irrecoverable, and the Loſs by Neglect Irreparable.

PRAXIS

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* *This and the following Praxis are erroneous in reſpect to Capitals as well as Concord.*

PRAXIS XIV.

HAD thou the Ear of the ſtag, or were thy eye as ſtrong and piercing as the eagle; did thou equal the Hound in ſmell, or could the ape Reſign to thou his Taſte, or the tortoiſe his feeling, yet without reaſon what would they avail thee; Periſh not all theſe like their kindred?

Enough has thou of life, but regards not thou is in want of it, O Man! but thou is Prodigal, thou throws it lightly away, as if thou had more than enough, and yet thou repines that it is not gathered again unto thee.

As one wave puſhes on another till both is involved in that behind him; even ſo ſucceed evil to evil, in the life of Man; the greater and the preſent ſwallows up the leſſer and the paſt. Our terror is real Evils; our expectations looks forward into Improbabilities.

Good books is a Guide to Youth, and entertainment for Age, they ſupport us under Solitude, and keeps us from being a Burthen to ourſelves. When we are Weary of the living, we may repair to the Dead, which has nothing of peeviſhneſs, Pride, or deſign in their Converſation.

Shame, diſeaſes, Diſappointments, and ſelf-condemning reflections is the Common puniſhment of Sloth; but Succeſs and riches generally Attends an unwearied Diligence and application to buſineſs.

Youth is raſh and precipitant, whilſt the Blood run through the veins with great rapidity; the Paſſions is ſtrong and unruly, and the mind too looſe and airy to be guided by the wiſe Counſel of the aged: and the knowledge of ourſelves comes often too late to prevent their ruin.

Zeal when grounded upon Knowledge, and guided by Prudence and Charity, give ſuch a Life and Vigour to Devotion, that all who ſees it ſo exerted, muſt applaud it.

CHAP. VI.

ORTHOGRAPHY *and* SYNTAX *exemplified together.*

On APPLICATION.

SINCE the days that are paſt is gone for ever, and thoſe that are to com may not com to thee, it behoveth thee, O man? to employ the preſent tyme without regretting the loſs of that which is paſt; or much dependin on that which is to come.

This inſtant is thine, the next is in the Womb of futurity, and thou knows not what it may bring forth. Whatſoever thou reſolveth to do, do it quickly; Defer not till the Evening what the Morning may accompliſh. Idleneſs is the parint of Want and of Pane; but the labour of virtue bringeth forth pleaſure.

The hand of Diligence defeateth want. Proſpirity and Succeſs is the Induſtrious man's attendints. The ſlothful man is a burthen to himſelf; his Hours hangs heavy on his Head, he loytereth about, and noeth not what he would do. His days paſſes away like the ſhado of a cloud, and he leveth behind him no mark for remembrance. His body is diſeſed for want of exerciſe; He wiſhes for Acſhon, but has not poor to mov. His mind is in darkneſs; His thowts is confuſed: He longeth for Nolledge, but hath no application.

RULES *for polite and uſeful* CONVERSATION.

BY obſarving the laws of politeneſs, tho' you art not maſter enough of Youmour, and abundence of Words ſo as to ſay wittee Things, and tell an agreeable ſtore, you may carry yourſelf ſo obleiging-

ly

ly to the companie as to pleaſe ; and whatever a Miſtakin vanity may ſuggeſt, I will dare to ſay, that it is more advantagius to a man's reputaſhon, for a parſon to pleaſe in converſation than to ſhine in it. Politneſs will more effectualie gain us eſteem and love, and maik our cumpanie more Deſirable than the moſt extraordinary parts and attainments we can becum maſters of. Eloquence, a ſhew of learning and a pretence of an extenſive knowledge, ſeldom fales to excite envy, and promote ilwil againſt us ; but the polite cumpanion, as he endeavous to Eclipſe no Bodie, he is reſpected by all.

He that is polite, will in courſe obſarve to conform himſelf to the taſte, carector, and preaſant humor of the cumpanie ; but this is never found whare the Parſon does not firſt endeavour to ſtock himſelf with a large fund of good natir, and compleſence, but as he never ſucceeds that forces natir, I do not pretend to ſay that any raſhonal, Parſon ought to balk his talent in converſaſhon, on the contrary, never attempt ralery or Youmerous ſtory, if your tallent is not for youmour or ralery. Conſider your capacitie, and keep within the bounds of what you Know. Never talk of things you are ignorant of, unleſs it be for information.

He that tranſgreſſeth this ruel, tho' in other particulars he may be a man of geneous and meret, will talk like a foul, and appear like a cocſcom. Avoid all Diſputes, if poſſible, and if you are forced into an argument, be cool and modeſt in your replyes. There is no part of converſation that requires more wit and good Humour, than to acquit oneſelf with honer in an obſtinate contraverſy. Coolneſs and modeſty ſeldom fails of gaining the victry, at leaſt in the opinion of the herers, who always and Juſtly deſpiſeth the Dogmatical diſputant, that ſhows more deſire to recommend himſelf than to prove the truth.

Nothing can be more rideculous and Blamable, than to be angry with another, becauſe he is not of your opineon, conſider, that as his Private intereſt, his education, and means by which another has attained his nowledge, is very different from yours, it is almoſt impoſſible he ſhould think as you do; or at leaſt he has as much right to be Angry with you as you can have to be angry with him: and even they who contend for no more than honour and Victory, cannot give their adverſary a greater advantage over them than to fall into a paſſion. This ruil is further ſtrengthened by the abſurdity of being angry with a weak and ignorant parſon, who ought to be a greater object of our pity than our angir; or with our equals, for they never valle ſuch a parſon. It is true, if a man be engaged with a nave or a foole, who can bear their contradicſhon? but then rememl er that it will be more prudent and eaſy even then to ſuppreſs all warmth of temper, which may expoſe you, but never Convince or reform them.

Nothing procure a man more eſteem and leſs envey from a companíe, than offering to moderate diſputes without engagen on either ſide; he obtains the amiable Character of being impartial, and gains an opportunitie of ſifting to the bottom, of ſhowing his judgment, and ſometimes of Addreſſen himſelf in a genteel manner to the contending parties: And be careful when Victory declares on your Side, never to puſh your triumph too far; go ſo far as to make the cumpanie ſenſible you have your adverſary in your power; but let them alſo confeſs you are too generous to make uſe of it.

Talk very little of yourſelf, nothing is more imprudent than to diſcover your faults, nor more rediculous than to puff your ſuppoſed vartues. And it is every whit as diſagreeable to interrupt converſaſhon with a detale of your domeſtic and private affairs

fairs; your wife your children, your ſervants, your horſes, And hounds, is bad ſubjects Over a glaſs of wine, or over a diſh of coffy.

If you Ingroſs all the converſation to yourſelves it will ſoon be diſliked, and a contemptuous taceturnity are equally as affronting, and when you talk, conſider your Age and character in Life. Many things are becoming the Mouth of an aged Parſen, which loſes their buety and Force in the converſation of youth; and to hear an Emptie formal man diſſiden all Contraverſies, with a ſhort Sentence, are more intolerable. If you are remarkably famous for any perticular Science, avoid talking of it as much as may be; becauſe you cannot get any thing by it, but you may certainly loſe a great deal of credit. And whenever you have occaſion to commend, give your reaſons for ſo doing, that you may not be ſuſpected of Flatery. But nothing is mor blamable in converſaſhon, then the libertie which ſome take under the ſpecious name of Freedom to ſpeak their minds. Theſe men are always troubleſome to ſome part of the cumpanie, becauſe they only Endeavour to ſatisfy their own youmour, by bolting out ſome rude ill-timed ſpeech, or cracking a joke; when an oppoſite behaviour mite have preſerved a Friend, or made a man's Fortun.

in fine, if you mean to promote good neighbirhood, Never lug into converſation either religeus or poletical differences: Abſtain from all parſonal reflections; and never offend the chaſte and pious Ear with Luſhes and ſmotte expreſſions or inyouendoes; with needleſs imprecations and blaſfemus oaths.

MAXIMS

MAXIMS *for the* LADIES.

THAT no wimen can be handſome by the forſe of features alone, any more than ſhe can be witty, Onely by the Help of Speech.

That pride deſtroys all ſimitry and grace, and affectaſion is a more terrible enemy to fine Faces than the ſmal Pox.

That no wimen is capable of being butiful, who is not incapable of being falſe ; and what would be odious in a friend, is deformity in a miſtreſs.

From theſe few principles thus Lade down, it will conſiſt in embelliſhin the hole parſon, by the proper ornaments of vertuous and commendable qualityes ; by this help alone it is, that them who are the favorite work of nature, or as Mr Dryden expreſſes it, the porcelain clay of human kind, become animated and are in a capaſity of exarting their charms, and them who ſeem to have been neglected by her, Like medils rought in haſte, is capable in a great meaſure of finiſhing what ſhe had left imperfect.

it is methinks a lo and degrading idea of that Seks which was created to refyne the joys and ſoften the cares of humanity by the moſt agreable partiſepaſhen, to conſider them merely as objects of ſight, that is abridging them of their natural extent of pour, tc put them upon a Level with their pictors. How much nowbler is the contemplation of buty heitned by virtue, and commanding our eſtim and Love, while it draws our obſervation ? how faint and ſpiritleſs are the charms of a Cocket, when compared with the real Lovelineſs of ſophronias inniſans, piety, good humour, and truth : virtues which add a nue ſoftneſs to her ſeks, and even butifies her buty ; that agreeableneſs which muſt other wiſe have appeared no Longer in the modiſt virgin, is now preſerved in the tender mother, the

prudent frend and faithful wife. colers artfully ſpread upon canvas may entertane the ey, but not affect the hart; and ſhe who takes no care to add to the natural graces of her parſon, any excellin qualities, may be allowed ſtill to amuſe as a picture, but not to triumph as a buity.

When adam is introduced by Milton Deſcribing eve in paradice, and Relating to the angel the impreſions he felt upon ſeeing hir at hir firſt creation, he does not repreſent her as a greſhan venus, by her ſhape or feature, but Sy the luſtre of her mind, which ſhoon in them; and gave them the pour of charmin.

Grace was in all her Steps, hivin in her ey,
In all her geſters, dignity and Love!

without this irradiatin poor, the proudeſt fair one ought to now, whatever her glaſs may tell her to the contrary, that her moſt perfect fetures are uninformed and dead.

I cannot better cloſe this moral thar by a ſhort ipetaph written by ben Johnſon, with a ſpirit which nothing cud Inſpire, but ſuch an object as I have been Deſcribing.

Under nith this ſtone doth lie,
as much virtu as could die,
which when alive did vigour give
To as much buity as could live.

☞ This Chapter of promiſcuous Exerciſes, i. e. wherein the Rules of Orthography, Etymology, Syntax, the Uſe of Capitals, &c. are violated or tranſgreſſed againſt, (as copied from a Dictator by a Perſon ignorant of them all) is recommended for Scholars to copy over correctly, as the finiſhing Point to prove them in all, and every Part of Grammar, as well as for its real value and Uſefulneſs in the Conduct of Life.—The Maxims for the Ladies, taken from the Spectator, are particularly recommended to the Conſideration of the Fair Sex, which, in the Hands of ſkilful Teachers, will be excellent Topics to enlarge upon.

APPENDIX:

CONTAINING

GENERAL DIRECTIONS.

FOR

SPELLING, READING, and WRITING *ENGLISH.*

CHAP. I.

Of SPELLING *and* WRITING.

1. READ over the 2d, 3d, and 4th Chapters of this Book, Page 5, &c. with great Diligence and remark how the Vowels, Diphthongs, and Conſonants are ſounded, in different Sorts of Words, *Engliſh* and *Foreign*; and learn to write them accordingly: Obſerve where they keep their proper Sounds, and where they change them.

2. Take particlar Notice what Letters are ſilent, or not pronounced at all; and remember to put in thoſe Letters in Writing, though you leave them out in Reading.

3. Obſerve how the Words in the following Table are ſpelt, which are the ſame or very nearly alike in Sound, but different in Signification.

4. When you read any good modern Book, take great Time and particular Notice how the Words are ſpelt as you go on; eſpecially ſuch as you are dubious about, or are not commonly met with. I do not know any Method which will conduce ſo much

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much to good Spelling, as Practice and due Obſervation this Way.

Whenever you are doubtful about the true Spelling of a Word, always conſult a good Dictionary, before you write it down.—[*For ſu the Directions on this Head, ſee the Method of Teaching inſerted at the Beginning.*]

DIRECTIONS *about* CAPITALS.

CAPITALS, or great Letters, are never uſed among ſmall, in the Middle or End of Words, but only at the Beginning of Words, in the following Poſitions, viz.

1. The firſt Letter of any Book, Writing, Chapter, Paragraph, &c. muſt be a Capital.

2. After a Period or full Stop, when a new Sentence begins. [*See p.* 36.]

3. After Colons, Interrogations, and Admirations.

4. At the Beginning of every Line of Poetry, and every Verſe in the Bible.

5. At the Beginning of proper Names of all Sorts: Of Perſons, as *John*, &c. Places, as *London*, &c. Titles and Diſtinctions of Men and Women, as *King*, *Queen*, *Biſhop*, *Knight*, *Lady*, *Eſquire*, *Gentleman*, *Sir*, *Madam*. Of Arts and Sciences, as, *Grammar*, *Logic*, *Rhetoric*, *Arithmetic*, *Geometry*, *Aſtronomy*, and *Muſic*. Of Trades, as a *Carpenter*, a *Smith*, &c.—At the Beginning of the Names, Epithets, or Qualities of our Creator; as, *God*, *Lord*, *Jehovah*, *Eternal*, *Almighty*, *Holy Spirit*, *Ghoſt*: Of Qualities belonging to the Titles of Men; as, *Reverend*, *Right Reverend*, *Honourable*, *Right Honourable*, &c.

All national Qualities, as *Engliſh*, *Scotch*, &c. and poſſeſſive Names, as *George*' s, *William*'s; and all Words which we would have particularly remarked; as, *Every Why has a Wherefore*.

7. If

7. If any notable Saying or Paſſage of an Author be quoted in his own Words, it begins with a Capital, tho' it be not immediately after a full Stop, &c.

8. Where Capitals are uſed in whole Words and Sentences, ſomething is expreſſed very great; as, I AM THAT I AM, is the Name of *God*. They are alſo uſed in titles of Books, by Way of Ornament.

9. The Perſonal Name *I*, and the Interjection *Oh*, muſt always begin with Capitals.

10. It is cuſtomary, in Printing and Writing, to begin every Name of a Thing, (which in Grammar is called a Name or Noun Subſtantive) with a Capital.—[*See the Nature of Names and Subſtantives, Page* 57, *of this Book*]

11. Any Part of Speech where there is a Force or Emphaſis laid upon it, may be printed with a Capital; as, a *Perſonal Name (We)* the *preſent Time*; otherwiſe Qualities, Verbs, and Participles, are to begin with ſmall Letters.

In ſome modern Books, the common Names or Subſtantives are not printed with Capitals, only the proper Names. — See the Difference between common and proper Names, p. 57.

Of ABBREVIATIONS, *or Contractions of Words.*

AN Abbreviation or Contraction of a Word, is when one or more Letters of a Word are written and made to ſtand for the whole Word, a Period being put immediately after the ſaid Letter, or Letters.—Theſe following are the moſt Clerk-like and uſeful for the Diſpatch of Buſineſs.

A TABLE *of the moſt common* ABBREVIATIONS, *with the Explications.*

A B. or *B. A.* Bachelor of Arts.
Abp. Archbiſhop
A. D. Anno Domini, in the Year of our Lord.
Admrs. Adminiſtrators
Agt. Againſt
A. M. Maſter of Arts, or the Year of the World
Anab. Anabaptiſts
Ap. Apoſtle, April
A. R. Anna Regina, Ann the Queen; *Anno Regni*, in the Year of the Reign
Aſt. P. G. Aſtronomy Profeſſor of *Greſham* College
Aug. Auguſt
Bart. Baronet
B. D. Bachelor of Divinity
Bp. Biſhop
B. V. Bleſſed Virgin
C. Centum, a Hundred
Chap. Chapter
Cit. City, Citizen, Citadel
Cl. Clericus, Clergyman
Co. County
C. C. C. Corpus Chriſti College
C. R. Carolus Rex, Cha. the King
C. S. Cuſtos Sigilli, the Keeper of the Seal
C. P. S. Cuſtos Privati Sigilli, Keeper of the Privy Seal
Cur. Curius, Curtius, Curate
D. Deanery, Dukedom, Duke, Doctor, *d.* Pence
D. D. Doctor in Divinity
Decr. or *1ober*, December
Deut. Deuteronomy
D. Do. ditto the ſame
Dum. Dukedom
E. Evangeliſt, Eaſt, Evening
E. g. Exempli gratia, as for Example
Eliz. Elizabeth
Eng. Engliſh, England
Ep. Epiſtle
Ex. Exodus
Exp. Expreſs, Expoſition, Explanation
Feb. February
Fr. France, French
F. R. S. Fellow of the Royal Society
Gen. Geneſis
Genmo. Generaliſſimo
Gent. Gentleman
G. R. Georgius Rex, George the King

Hhd. Hogſhead
Hund. Hundred
Id. Idem, the ſame
i. e. id. eſt. that is
I. H. S. Jeſus Hominum Salvator, Jeſus Saviour of Men
Ja. James
Jac. Jacob, Jacobus
Jan. January, Janus
J. D. Juris Doctor, a Doctor of Law
Jeſ. Jeſus
Inſt. Inſtant, Inſtitution, Inſtrument
Jno. John
Jona. Jonathan
J. R. Jacobus Rex, *James* the King
Jul. July, Julius
Jun. June, Junior
K. King or Kings
Km. Kingdom
Knt. Knight
L. Lord, Lake
L. Liber, a Book, *Libra* a pound Sterling
lb a Pound Weight
Ladp Ladyſhip
Ld. Lord
L. D. Lady-day
Lieut. or *Lt.* Lieutenant
L L. D. Legum Doctor Doctor of Laws
Lp. Lordſhip
Lre, or *Ltr.* Letter
L. S. Locus Sigilli, the Place of the Seal
M. Marquis, Monday, Morning, Marcus
M. A. Maſter of Arts
Ma. Madam
Mar. March, Mark
Math. Mathematics
M. D. Medicinæ Doctor, Doctor of Phyſic
Min. Miniſter
Monſ. Monſieur
Mr. Maſter
Mrs. Miſtreſs
MS Manuſcript
Mſs. Manuſcripts
M. S. Memoriæ Sacrum Sacred to the Memory
N. Note, North
N. B. Nota Bene, Note well
Nov. or *9ber*, November
N. S. New Stile
Num. Number, Numbers
O. Oliver
Obt. Obedient
Oct. or *8ber*, October
O S. Old Stile
Oz. Ounce
P. Publius, Preſident
p. per, pro, by or for
Par. Parliament
Per Cent. per Centum, by the Hundred
Philom. Philomathes, a Lover of Learning;

ro

or, *Philomathematicus*, a Lover of the Mathematics
P. M. G. Professor of Musick at Gresham College
Pr. Priest, primitive
Prof. Th. Gr. Professor Theologiæ Greshamiensis, Professor of Divinity at Gresham College
P. S. Postscript
Pwt. Pennyweight
Q. Queen, Question, or *q. Quadrans*, or Farthing
q. d. quasi dicat, as if he should say
q. l. quantum libet, as much as you please
q. s. quantum sufficit, a sufficient Quantity
R. Rex. King, *Regina*, Queen
Reg. Prof. Regius Professor, King's Professor
Ro. Robert
Rt. Wpful. Right Worshipful
Rt. Hon. Right Honourable
S. or *St.* Saint
S. Solidus, Shilling
S. A. Secundum Artem, according to Art
Sa. Samuel, Sampson
Sept. or *7ber*, September
Sh. Shire
S. N. Secundum Naturam, according to Nature
Sp. Spain, Spanish
Sr. Sir
Ss. Semisses, half a pound
S. S. T. P. Sacra-Sacte, Theologiæ Professor, a Professor of Divinity.
T. or *Tho. Thomas*
Thes. Thesis, *Thessalonians*
V. Virgin
v. vide, see Verse, &c.
Wm. or *Will.* William
Wp. Worship
Wpful. Worshipful
Xt. Christ
Xmas. Christmas
ye. the
ym. them
yr. your
ys. this
yu. thou
&. and
&c. et cætera, and the rest

Avoid these Contractions as much as possible, unless for private Use, and where they would be ridiculous at length, as *&c.* for *and so forth*, or *the rest*, *Mr* for *Master*, and *Mrs* for *Mistress*, &c.

It argues Diſreſpect to uſe Contractions to Superiors, and is often puzzling to others.

CHARACTERS *of the* PLANETS.

☉ The *Sun.*
☿ The Planet *Mercury.*
♀ The Planet *Venus.*
⊕ The *Earth* conſidered as a Planet.
♂ The Planet *Mars.*
♃ The Planet *Jupiter.*
♄ The Planet *Saturn.*

The Twelve SIGNS *of the* ZODIAC.

♈ *Aries*, or the Ram.
♉ *Taurus*, or the Bull.
♊ *Gemini*, or the Twins.
♋ *Cancer*, or the Crab.
♌ *Leo*, or the Lion.
♍ *Virgo*, or the Virgin.

Called Northern Signs.

♎ *Libra*, or the Balance.
♏ *Scorpio*, or the Scorpion.
♐ *Sagittarius*, or the Archer.
♑ *Capricornus*, or the Goat.
♒ *Aquarius*, or the Waterman.
♓ *Piſces*, or the Fiſhes.

Called Southern Signs.

Of NUMBERS *and* FIGURES.

NUmbers are uſually expreſſed either by theſe ſeven Roman Capitals, I. V. X. L. C. D. M. which are called Numerals; or by theſe ten Characts, *viz.* 1, 2, 3, 4, 5, 6, 7, 8, 9, which are called Figures, and 0, which is a Cypher.

Their Signification.

I. One. V. Five. X. Ten. L. Fifty. C. a Hundred. D. Five Hundred. M. a Thouſand.

1 One.

1 One. 2. Two. 3 Three. 4 Four. 5 Five. 6 Six 7 Seven. 8 Eight. 9 Nine. 0 Nothing.

Obſerve concerning the numerical Letters, that if a leſs numerical Letter be placed before a greater it takes away from the greater ſo many as the leſs ſtands for; but being placed after a greater, it adds ſo many to it as the leſs ſtands for: As the Letter V ſtands for *Five;* but I being placed before it, takes *One* from it, and makes both ſtand but for *Four;* thus, IV. But I being ſet after the V, adds *One* to it, and makes it *Six,* VI. Take Notice of theſe Examples.

IV.	Four	V.	Five	VI.	Six
IX.	Nine	X.	Ten	XI	Eleven
XL.	Forty	L.	Fifty	LX.	Sixty
XC.	Ninety	C.	Hundred	CX.	Hund. and Ten

Obſerve concerning the Characters of Figures, that Cyphers at the Right-Hand of Figures increaſe their Value ten Times; as 1 One, 10 Ten, 100 Hundred, 700 ſeven Hundred, 7000 ſeven Thouſand; but at the Left-Hand they ſignify nothing; as, 01 makes but *One;* 0002 but *Two.*

A Figure at every Remove from the Right-Hand increaſes its Value ten Times; as, 9 Nine, 98 Ninety-eight, 987 Nine Hundred and Eighty-ſeven.

Numbers are ſometimes expreſſed by ſmall Roman Letters; as, i. *one,* ii. *two,* xvi. *ſixteen,* lxxviii. *ſeventy-eight,* &c.

Where Books, Chapters, Sections, and Verſes, are cited, the numerical Letters are generally uſed to ſignify the Books or Chapters, and the Figures to ſignify the Sections, Verſes, or ſmaller Parts; as, *Exod.* xii. 17. *Exodus, the twelfth Chapter, and the ſeventeenth Verſe.* So *B.* IX. *Sect.* 24, ſignifies *Book the Ninth, and the Twenty-fourth Section.*

Figures are alſo uſed to expreſs the Things following, *viz.*

1. The Order or Succeſſion of Things; as, 1*ſt*, 2*d*, 3*d*, 4*th*, 10*th*, 29*th*; *firſt*, *ſecond*, *third*, &c.

2. The Fractions or Parts of Things; as, ½ *one-half*, ¼ *one-fourth*, or *quarter*, ⅝ *five eights*, ¾ *three-quarters*.

3. The Number of Actions; as, 2*ce*, *twice*; 3*ce*, *thrice*.

4. The Size of Books; as, 4*to*. *Quarto*, 8*vo*. *Octavo*, 12*mo*. *Duodecimo*, or *Twelves*, 24*mo*, *Twenty-fours*.

Some Months; as, 7*br*. *September*, 8*br*. *October*, 9*br*. *November*, 10*br*. *December*.

CHAP. I.

DIRECTIONS *for* READING PROSE, *according to the* Points, Cadence, and Emphaſis.

PROSE is the common Method of expreſſing our Thoughts in Diſcourſe or Writing; it is looſe and unconfined to poetical Meaſure, Rhyme, &c. *i. e.* no certain number of Syllables is required to make a Line or Sentence, and in this Senſe it ſtands oppoſite to Verſe: Yet, if Proſe be well written, it admits of great Harmony, and is nearly as muſical as Poetry, when free, unreſtrained, and grateful to the Ear.

Before any Directions are given to the Scholars, it may not be improper to propoſe one to the Teacher; which is, that whatſoever Leſſon he appoints the Learner to ſpell, or read, he ſhould ſometimes ſpell or read that very Leſſon over before the Scholars, for their Imitation. In reading any Part of Scripture, a Newſpaper, an Oration, a Dialogue, Poetry, &c. let the Teacher obſerve the Stops, read deliberately, give the Accent to the proper Syllable or Syllables in each Word, and the Emphaſis

phaſis on the proper Word or Words in a Sentence. Learners that have a tolerable Ear, will readily imitate the Maſter's Voice: and by this Method be ſecured againſt a diſagreeable Turn of Voice, or an unhappy, canting Tone: And they will ſooner learn to pronounce juſtly whatever they read by this Imitation, than by a mere Correction of their Faults, without ſuch an Example.—When ſeveral Scholars are claſſed together, if each attend to his own Book, this may be done with Eaſe while the Maſter reads.

I. *Of* POINTS.

Every Reader ſhould at one and the ſame Moment not only pronounce with his Voice the Words he is actually upon, but by his Eye ſtill ſecure ſome following Words to prevent ſtammering, or a diſagreeable Silence. He muſt carefully mind the Stops he meets with in each Sentence; by which the Hearers will better underſtand what he reads, and he will gain Time to breathe, and continue in Reading. If he either makes no Pauſe where there are Marks to direct him, makes no Diſtinction of their proportional Times, or ignorantly makes Pauſes where there are no Marks, he deſtroys the Senſe, and prevents the Auditory from underſtanding what he reads. [*See the Uſe of Stops, p.* 33. *of this Book.*]

II. *Of* CADENCE.

Cadence is the proper Toning of the Voice in Speaking or Reading; whereby the Auditors are affected and moved to give Attention to the Diſcourſe or Subject. He that would learn a graceful Cadence in Reading, muſt carefully obſerve how thoſe who are celebrated for reading and ſpeaking well, do manage their Voice on various Subjects, and frequently exerciſe himſelf in endeavouring to imitate them. The Tone and Sound of the Voice in Reading, muſt be the ſame as it is in Speaking; and we ſhould not affect to change that natural and eaſy

eaſy Sound wherewith we ſpeak, for a ſtrange, new, aukward Tone, as ſome do when they begin to read, which would almoſt perſuade our Ears that the Speaker and Reader were two different Perſons, if our Eyes did not convince us to the contrary.

Every Diſcourſe is to be uttered according to the Nature of the Subject, and the Voice is to be managed ſo as to humour the Senſe by Tones proper thereto. Thus, if a Thing be merely narrative, and not affecting, it is to be ſpoken in a plain Manner, with very little Change of Sounds, as being addreſſed to the Underſtanding and not to the Will: If it be argumentative, it requires more Warmth and Earneſtneſs: if pathetic, moſt of all. Things natural are to be pronounced with an even diſtinct Voice; good Actions, with lofty and magnificent Tones of Admiration; wicked Actions, with thoſe of Deteſtation: fortunate Events of Life, with a briſk Air; unfortunate ones, with a ſad or mournful one.

The ſeveral Paſſions require much Variety: Love is to be expreſſed with a ſoft and charming Voice; Hatred with a ſharp, ſullen, and ſevere one; Joy is to be full, flowing, and briſk; Grief to be dull, languiſhing, and moaning; Fear, with trembling and faultering.

To expreſs the Paſſions well, we muſt learn to have a deep Senſe and Feeling of them; and, to this End, we ſhould ſtrongly repreſent Things to ourſelves, and be as much affected as if we actually felt them. Thus the Voice, as the Interpreter of our Sentiments, will eaſily convey the ſame Diſpoſition into the Minds of the Auditors it has derived from our own Conceptions. It is the lively Image of the Soul; it receives all the Impreſſions and Changes that the Soul is capable of. In a Word, the Voice follows Nature, and borrows the Tone of every Paſſion.

It would be ridiculous to read common Things in a tragical, mournful Manner, which happen every Day, and do not affect us with any Concern; and, on the other Hand, to pronounce great Affairs, and Matters of extraordinary Moment, in a low, unconcerned, and familiar Voice. So that (as was ſaid before) every Subject requires Turns of Voice ſuitable to it; and whoſoever does not hit the Tone peculiar to each, becomes diſagreeable to the Hearers, by Impropriety in Pronunciation.

In reading a Sentence or Period, there is uſually to be ſomewhat of a Riſe and Cadence; that is, the Voice ſhould be gently raiſed, until one gets to the Middle; and then it ſhould gently fall to the End of it. At the End of a Sentence, ſpeak deliberately; and take Care you do not drop your Voice too low, leſt the Hearers ſhould loſe the Sound and Meaning of two or three of the laſt Words.

III. *Of* EMPHASIS.

As that Force of the Voice, which is placed on a particular Syllable in any Word, is called Accent; ſo that which is laid upon a particular Word in a Sentence is called Emphaſis.

To place the Emphaſis upon any Word, is only to pronounce that Word with a peculiar Strength of Voice above the Reſt, which gives Force, Spirit, and Beauty, to the whole Sentence; But if the Word be of two or more Syllables, then the accented Syllable of the emphatical Word is pronounced ſtronger than otherwiſe it would be, and a new and different Accent is to be placed upon that Word; as in this Queſtion, *Are you travelling to* London?

Here the firſt Syllable in the Word *London* muſt be pronounced with a ſtrong Sound; becauſe the Emphaſis lies upon that Word: And hence it is that Authors uſe the Words *Accent* and *Emphaſis* indifferently,

indifferently, to ſignify the Streſs that muſt be laid on any Word in a Sentence; becauſe both are uſually placed on the ſame Syllable.

There may be ſeveral emphatical Words in a Sentence; as *The Boy is neither a* Fool, *nor a* Wit, *nor a* Blockhead, *nor a* Poet: Here *Fool*, *Wit*, *Blockhead*, *Poet*, are all emphatical Words.

The great and general Rule to find out which is the emphatical Word in a Sentence, is this: Conſider what is the chief Deſign of the Speaker or Writer; and that Word which ſhews the chief Deſign of the Sentence, is the emphatical Word; for it is for the Sake of ſuch Word or Words the whole Sentence ſeems to be made.

There might be ſome particular Rules given to find out the emphatical Word; ſuch as theſe;

1. When a Queſtion is aſked, the Emphaſis often lies on the queſtioning Word; as, *who*, *what*, *whither*, *when*: Thus, Who *is there?* What *is the Matter?* Whither *did you go?* When *did you return?*

Yet this is not always ſo; as, *Who is the* ſtrongeſt *or* wiſeſt *Man?* In which Sentence, *ſtrongeſt* and *wiſeſt* are the emphatical Words.

2. When two Words are ſet in Oppoſition one to the other, and one of them is pronounced with an Emphaſis, then the other ſhould have an Emphaſis alſo; as, *if* they *run*, we *will run*; *for* our *Feet are as good as* theirs. In which Sentence, *they* and *we*, *our* and *theirs*, are the emphatical Words.

To make it appear of how great Importance it is to place the Emphaſis rightly, we may obſerve that the very Senſe and Meaning of a Sentence is oftentimes very different, according as the Emphaſis is laid upon different Words; and that the particular Deſign of the Speaker is diſtinguiſhed thereby: as in this ſhort Queſtion, namely,

Will

1 2 3 4
Will you ride to Town To-day?

In theſe ſeven Words there may poſſibly be four different Senſes, from the different placing of the Emphaſis, *viz.*

1. If the Emphaſis be laid on the Word *you*, the negative Anſwer may be, *No, but my* Brother *will.*

2. If the Emphaſis be laid on the Word *ride*, the Anſwer may be, *No, but I will* walk.

3. If upon *Town*, *No, I cannot, for I muſt go into the* Country.

4. If upon *To-day*, *No, but I intend to go* Tomorrow.

Hence we ſee how uſeful the proper placing of the Emphaſis is to right Reading. Farther, concerning the Emphaſis, obſerve the four following Directions.

1. *Careful'y avoid a Monotony*, i. e. *an Uniformity of Voice, or reading without any Emphaſis at all; like an ignorant Boy who underſtands not what he reads, expreſſing every Word with the ſame canting Tone, and laying a proper Force or Sound no-where; for ſuch a one pronounces the moſt moving and pathetic Oration as if he were ſpeling over a mere Catalogue of Words.*

2. *Do not multiply the Emphaſis or change the Tone of your Voice too often, ſo as to imitate ſinging or chanting; for this is another Extreme, and as faulty as the former.*

3. *Take Heed of laying an Emphaſis or Streſs upon Words where there ought to be none. Some Readers are apt to place a ſtrong Sound upon Words, not ſo much according to their expreſſive Senſe, as according to the Length of the Sentence, and the Ability of their Breath to hold out in pronouncing it.*

4. *Have a Care of omitting the Emphaſis where it ought to be placed; for this makes the Sentence loſe all its Force, and often conceals its Meaning from the Hearers.*

CHAP.

CHAP. III.

DIRECTIONS *for reading* VERSE.

VERSE is tied up to a certain Meaſure; and the Lines are generally of an equal Length, at leaſt made up of an equal Number of Syllables each. It is alſo called either Rhyme or Blank Verſe.

An *Engliſh* Verſe in general conſiſts of only one Line, which is made up of five Feet, each Foot containing a ſhort and long Syllable alternately throughout the whole Verſe; as,

An hônéſt Mân's thé nôbléſt Wôrk ôf Gôd.

Theſe Sort of Feet are in *Latin* called *Iambics*, and in *Engliſh* we ſeldom uſe any other Kind.

If the Accent falls on the 1ſt, 3d, 5th, &c. Syllables, the Verſe is called *Trochaical*; as,

In thè Dâys ôf ôld Stôries plâinly tôld.

When two Syllables are both long, the Foot is called a *Spondee*; and when a long Syllable is followed by two ſhort ones, it is called a *Dactyle*; as

Dîôgénés ſûrly and prôud.

The Diſtinction of long and ſhort Syllables, which in Poetry is generally called Quantity, is the ſame Thing as Accent in Proſe.

A Diſtich conſiſts of two Lines, and a Stanza of three or more. Larger Compoſitions, or a Number of Stanzas connected, are called Odes, Songs, Poems, &c. or by other Names, according to the Subject treated of; as, a Paſtoral treats of a Shepherd's Life; an Elegy is a mournful Song or Poem, &c.

If a Line contains ſix Feet, the Verſe is called *Hexameter*; if only five, *Pentameter*, as many of our Compoſitions in Poetry are.

Whne

When two or more Lines end with the ſame, or a like ſound, the verſe is called Rhyme; as,

Let ſuch teach others, who themſelves excell,
And cenſure freely, who have written well.

When every line is made up of a certain number of ſyllables, and the words ſo placed that the accents may naturally fall on ſuch particular ſyllables, ſo as to make a peculiar harmony to the ear, this is called Blank Verſe or Metre, from its being meaſure; as in the following lines:

Know'ſt thou th' importance of a ſoul immortal?
Behold this midnight glory: Worlds on Worlds!
Amazing pomp! redouble this amaze:
Ten thouſand add, and twice ten thouſand more!
Then weigh the whole, one ſoul outweighs them all,
And calls th' aſtoniſhing Magnificence
Of unintelligible Creation poor.

In this kind of Verſe, the Metre is ſtrictly obſerved, as if it had been Rhyme alſo; and the words are moſtly ſo diſpoſed, that accents may fall on every 2d, 4th, 6th, 8th, and 10th ſyllables, as they generally do in Ryme: yet no general rule can be laid down for accenting either this kind of verſe or rhyme, as the ſpondee and dactyle will ſometimes occur.

The great and general rule therefore of reading *Engliſh* verſe, is to pronounce every word and every ſentence juſt as if it were proſe, obſerving the ſtops with great exactneſs, placing the accent on a particular ſyllable in a word, and juſt emphaſis, on a word or words in a ſentence, but with theſe two ſmall allowances or alterations following, *viz.*

1. At the end of every line, where there is no ſtop, make a ſtop about half ſo long as a comma, juſt to give notice that the line is ended.

2. If any word in the line happen to have two

ſounds, chuſe to give that ſound to it which moſt favours the metre rhyme.

To favour the metre, is to read two ſyllables diſtinct, or to contract them into one, according as the meaſure requires; as the word *glittering* muſt make three ſyllables in this line:

All glittering in arms he ſtood,

But in the following it makes but two.

All glitt'ring in arms he ſtood.

To favour the Rhyme, is to pronounce the laſt word of the line, ſo as to make it chime with the line foregoing, where the word admits of two pronunciations; as,

If I were once from bondage free,
I'd never ſell my liberty.

Here you are to pronounce the word *liberty* as if it was written with *ee*, *liberty*, that it may rhyme with the word *free*.

But if the verſe runs thus,

My ſoul aſcends above the ſky,
And triumphs in her liberty.

Here the word *liberty* is to be ſounded as ending in *i*, that *ſky may have a juſt* rhyme to it.

But whether you pronounce *liberty* as if it was written with *ee* or *i*, you muſt ſtill pronounce the laſt ſyllable but feebly and not ſo ſtrong as to miſplace the accent, and fix it on the laſt ſyllable.

Now having made theſe two ſmall allowances, if the verſe does not ſound well and harmonious to the ear, when it reads like proſe, you are to charge the faults on the Poet, and not on the reader:—For it is certain that thoſe verſes are not well compoſed, which cannot be read gracefully, according, to the common rules of pronunciation.

CHAP.

CHAP IV.

DIRECTIONS *for* INDITING LETTERS *of* BUSINESS: *for* ADDRESSING PERSONS *of* QUALITY, *in diſcourſe or writing*, &c.

A Tradeſman's letters ſhould be plain, conciſe, and to the purpoſe: free from ſtiff or ſtudied expreſſions, always pertinent, and writ in ſuch words or terms as carry a diſtinct meaning with them; ſo that the perſon to whom they are ſent cannot have the leaſt heſitation or doubt about the meaning of any word, part, or order contained therein.

All Orders, Commiſſions, and material circumſtances of Trade, muſt be plainly and particularly mentioned: and nothing ſhould be preſumed, underſtood, or implied in obſcure or ambiguous terms.

You ſhould likewiſe be as punctual and as diſtinct as poſſible in anſwering every particular article in letters written to you.

The ſtile for letters of this kind, as well as for thoſe of all ordinary occurrences, ſhould be neat, ſignificant, and as conciſe as the nature of the ſubject will admit of, like that of converſation; *i. e.* write to your correſpondent as you would talk to him, and without any formal, uncommon phraſe. Be frank and affable without impertinence: obliging and complaiſant without bombaſt or flattery; always remembering, that nothing is more rude and unmannerly than to praiſe people to themſelves.

Never affect high or hard terms, but ſuch as you think will be moſt intelligible to thoſe you write to, and chuſe apt and expreſſive qualities.

Above all things, never attempt to write letters, &c. of wit humour, or raillery, (whatever your talent be) until you become maſter of ſuch good ſenſe and good breeding, as a long ſeries of reading and experience can only make you; leſt (before

you get a juſt and diſtinct diſcernment of what is pure, moral, or polite; and what groſs, immoral or impure) you beſtow your wit and ſatire upon improper ſubjects; ſo that, while you fancy yourſelf amazingly witty, you render yourſelf ſurpriſingly ridiculous to better judges. The merit of wit, humour, &c. is only to the juſt and good application of it.*

Of Superſcriptions of Letters, addreſſing Perſons of Quality, &c.

Superſcription.	Addreſs.
To the Royal Family.	
TO the King's moſt excellent Majeſty.	SIRE, or may it pleaſe your Majeſty.
To his Royal Highneſs the Prince of *Wales*.	May it pleaſe your Royal Highneſs.

The ſame to any other of them, varying only the title and ſex.

To the Nobility.

To his Grace A. Duke of B.	My Lord Duke. / Your Grace.
To the moſt noble A. Marquis of B.	My Lord Marquis. / Your Lordſhip.
To the Rt. Hon. A. Earl of B.	
To the Rt. Hon. A. Lord Viſcount B.	My Lord. / Your Lordſhip.
To the Rt. Hon. A. Lord B.	

The

* *As youth have generally occaſion to write letters before they have arrived at ſuch a competency of reading, or knowledge, (which ſome do never arrive at) as is ſufficient to ſhew them what is pertinent and proper, and what is not ſo; it is preſumed this additional chapter (being deſigned to remedy ſuch miſtakes and improprieties as young writers are moſt liable to) will be very uſeful.*

The Ladies are addreſſed according to the rank of their huſbands.

All the ſons of Dukes and Marquiſſes have the title of Lord and Rt. Hon. Alſo the eldeſt ſons of Earls. This is called the *Courteſy of England.*

All the younger ſons of Earls, the ſons of Viſcounts, and of Barons, are ſtiled Eſquires, and Honourable; as, to the Hon. A. B. Eſq. Sir.

All the daughters of Dukes, Marquiſſes, and Earls, are Ladies. All the daughters of Viſcounts and Barons are Honourable: as,

To the Hon. Mrs. A. B. Madam.

The title of Rt. Hon. is given to all Privy Counſellors, and to the Lord Mayors of London, York and Dublin; alſo to the Lord Provoſt of Edinburgh.

All perſons bearing the King's commiſſion, are ſtiled Honourable; and every ſervant to the King on the civil and military liſts, alſo to any of the Royal Family, are ſtiled Eſquires.

To the Parliament.

To the Rt Hon. the Lords Spiritual and Temporal in Parliament aſſembled.	My Lords. May it pleaſe your Lordſhips.
To the Hon. the Knights, Citizens, and Burgeſſes, in Parliament aſſembled.	Gentlemen. May it pleaſe your Honours.
To the Rt. Hon. A. B. Eſq. Speaker of the Hon. Houſe of Commons.*	Sir.

To the Clergy.

To the moſt Reverend Father in God. A Lord Archbiſhop of B.	My Lord. Your Grace.

* *He is generally one of his Majeſty's moſt Honourable Privy Counſel.*

To the Rt. Rev. Father in God	My Lord.
The Lord Biſhop of A.	Your Lordſhip.
To the Rev. A. B. D. D. Dean	Rev. Doctor.
of C. or Archdeacon, or Chan-	Mr. Dean.
cellor of D. or Prebendary, &c.	Rev. Sir.

All Rectors, Vicars, Curates, Lecturers, and Clergyman of inferior denominations, are ſtiled Reverend.

The officers of the King's Houſehold, are addreſſed according to their quality or office; giving the preference to thoſe who are moſt honourable.

In ſuperſcribing to perſons relating to their offices, their ſtile of employment muſt be mentioned.

The commiſſioners of the civil Liſt are addreſſed according to their rank, and are ſtiled Right Honourable; as,

To the Right Hon. the Lord Commiſſioners of the Treaſury of Trade and Plantations, of the Admiralty, &c.——Your Lordſhips.

The Commiſſioners of the Cuſtoms, Exciſe, Salt, Duty, Stamp Duty, Navy, &c. are called Honourable: ſome of them being commonly Privy Counſellors, it is uſual to ſtile them collectively Right Honourable: as,——Sirs, your Honours.

In the Army all Noblemen are ſtiled according to their rank, with the addition of their employment.

All Colonels are ſtiled Honourable: as, the Hon. Col. A B.

All inferior Officers have the name of their employment ſet firſt: as, Major A. B. Capt A. B. &c.

In the Navy all Noblemen are ſtiled according to their quality and office: and all Admirals, without being Peers, are ſtiled Honourable.

The other Officers as in the Army.

All Ambaſſadors have the title of Excellency added

added to their Quality, as have all Plenipotentiaries, and Governors abroad, and the Lords Juſtices of Ireland.

All Judges, if Privy Counſellors, are ſtiled Right Hon. if not, Hon. as,

The Right Hon. A. B. Lord Chancellor.

The Right Hon. Sir. A. B. Lord Chief Juſtice.

The Hon. A. B. Eſq. Lord Chief Baron.

The Hon. A. B. Eſq. one of the Juſtices of, &c.

All others in the Law according to their office or rank; every Barriſter having the title of Eſq. given them.

All gentlemen in commiſſion of the Peace, and the title of Eſquire and Worſhipful; as have all Sheriffs and Recorders.

The Aldermen and Recorder of London are ſtiled Right Worſhipful; as are all Mayors of Corporatins, except Lord Mayors.

The Governors of Hoſpitals, Colleges, &c. if conſiſting of Magiſtrates, or having any among them, are ſtiled Right Worſhipful or Worſhipful, as their titles may be.

Incorporated Bodies are called Honourable: as, the Hon. Court of Directors of the Eaſt-India Company, &c.

The Honourable the Sub-Governors, Deputy-Governors, and Directors of the Bank of England, the South Sea Company, &c.

Or elſe Worſhipful; as,

The Maſters and Wardens of the Worſhipful Company of Mercers.

It is uſual to call a Baronet and Knight, Honourable, and their Wives Ladies.

The method of addreſſing Men of trade and Buſineſs, Friends, Relations, and acquaintance, is ſo well known, that it is needleſs to inſert it here.

CHAP.

CHAP. V.

TABLE I.

WORDS *the ſame, or very nearly alike in ſound, but different in ſignification and ſpelling.*

AIL, to be troubled
ALE, to drink
Air, to breathe in
Heir, to an eſtate
Are, we or you are
Ant, a piſmire
Aunt, an Uncle's wife
An, the article
Ann, a woman's name
Bail, a ſurety
Bale, of cloth
Ball, a round thing
Bawl, to cry out
Beer, drink
Bear, to carry
Bier, carriage for the dead
Baize, cloth
Bays, Bay trees
Beys, governors
Be, to be
Bee, the inſect
Bean, grain
Been, was at a place
Bel, an idol
Bell, of metal
Boar, a beaſt
Boar, a country fellow
Bore, to make a hole
Bolt, for a door
Boult, ſift meal
Bow, to bend
Bough, a branch
Boy, a lad
Buoy, to bear up
Bread, to eat
Bred, brought up
By, near
Buy, with money
Bye, acceſſary
Brews, he breweth
Bruiſe, to ſqueeze
Brows, over the eyes
Browſe, to feed on leaves
But, except
Butt, to ſhoot at
Cain, the murderer
Cane, to walk with
Call, to cry out
Cawl, for a periwig, &c.
Can, to be able
Cann, to drink out of
Cart, to carry things in
Chart, a map
Ceil, to plaſter
Seal, of a letter, &c.
Cell, a hut or cave
Sell, to diſpoſe of
Chas'd, did purſue
Chaſte, virtuous
Cinque, five
Sink, to ſettle down
Clark, a ſirname
Clerk, of a pariſh
Clauſe, of a ſentence

Claws

Claws, of a bird
Cloaths, garments
Cloſe, to ſhut up
Cloths, webs
Could, if he would
Cud, of cattle
Cruel, fierce
Crewel, worſted
Dane, of Denmark
Deign, to grant
Dam, to ſtop water
Damn, to condemn
Day, the morning
Dey, a governor
Dear, of great price
Deer, in a park
Dew, on the graſs
Due, a debt
Die, to decreaſe
Dye, to ſtain cloth
Diet, proviſion
Dyet, aſſembly
Do, to act
Doe, a female deer
Done, acted
Dun, colour
Ear, of the head
Ere, before
Earn, to work for
Yearn, to pity
Yarn, linen, &c.
Vane, a weathercock
Fain, deſirous
Feign, to diſſemble
Faint, weary
Feint, a pretence
Fair, comely
Fare, diet
Fir, wood
Furr, on the ſkin
Floor, of a room
Flour, for bread
Flower, of the field
Fool, an idiot
Foul, dirty
Fowl, a bird
Gall, on the liver
Gaul, a Frenchman
Gilt, with gold
Guilt, ſin
Greaſe, fat
Greece, a country
Groan, to ſigh
Grown, larger
Grot, a cave
Groat, four-pence
Hail, to ſalute
Hale, to drag along
Hair, of the head
Hare, in the field
Hart, a beaſt
Heart, the ſeat of life
Heel, of the foot
Heal, to cure a wound
Head, of the body
Heed, to take care
Hear, to hearken
Here, in this place
Hie, to make haſte
High, lofty
Him, that man
Hymn, a ſong
Hire, wages
Higher, more high

His, of him
Hiſs, to deride
Hour, of the day
Our, belonging to us
Hole, hollowneſs
Whole, perfect
Horſe, a beaſt
Hoarſe, with cold
Hue, colour
Hew, to cut down
Hugh, a man's name
I, myſelf
Eye, to ſee with
I'll, I will
Iſle, an iſland
Ile, in a church
In, within
Inn, for travellers
Kill, to murder
Kiln, for Bricks
Key, for locks
Quay, for ſhips
Leſt, leſt that
Leaſt, ſmalleſt
Limb, a member
Lymn, to paint
Loath, to abhor
Loth, unwilling
Lo! behold
Low, humble
Lower, to let down
Lour, to frown
Lane, narrow paſſage
Lain, did lie
Made, finiſhed
Maid, a virgin
Main, chief thing
Mane, of a horſe
Male, he
Mail, trunk bag
Mayor, magiſtrate
Mare, to ride on
Mead, liquor
Mede, one of *Media*
Mean, worthleſs
Mien, behaviour
Meat, to eat
Meet, together
Mete, to meaſure
Mews, for hawks
Muſe, to meditate
Might, ſtrength
Mite, in cheeſe
Moat, a ditch
Mote, in the eye
Moan, to lament
Mown, cut down
Naim, a place
Name, title
Oar, of a boat
Ore, of metal
Of, belonging
Off, at a diſtance
Oh! alas
Owe, to be indebted to
One, in number
Won, did win
Our, of us
Hour, ſixty minutes
Pale, colour
Pail, a veſſel
Pain, or grief
Pane, of glaſs
Pair, a couple

Pare

Pare, to cut off
Pauſe, a ſtop
Paws, of a beaſt
Peal, upon bells
Peel, take the outſide off
Peace, love
Piece, of gold, &c.
Pear, a fruit
Peer, a lord
Pier, for ſhips
Pike, a fiſh
Pique, a quarrel
Place, of abode
Plaice, a fiſh
Plain, clear
Plane, a tool, tree, &c.
Plait, as the hair
Plate, of metal
Pleas, pretences
Pleaſe, to content
Plumb, a fruit
Plum, a leaden weight
Pole, a ſtick
Poll, to cut hair
Poor, needy
Pour, as water
Power, ſtrength
Praiſe, commendation
Prays, he prayeth
Pray, to beſeech
Prey, a booty
Queen, a king's wife
Quean, a dirty ſlut
Rain, water
Reign, of a king
Rein, of a bridle
Raiſe, to ſet up
Raſe, to pull down
Rays, of the ſun
Read, I read
Reed, a ſhrub
Rear, to erect
Rere, half boiled
Rhyme, verſe
Rime, a freezing
Right, juſt, true
Rite, ceremony
Wright, a workman
Write, with a pen
Road, the highway
Rode, did ride
Roe, a kind of deer
Row, of trees, &c.
Rome, a city
Room, of a houſe
Root, of plants
Rout, to defeat
Sail, of a ſhip
Sale, of goods
Scene, of a ſtage
Seen, beheld
Seas, great waters
Sees, he ſees
Seiſe, to lay hold of
Ceaſe, to forbear
Seem, to appear
Seam, that is ſewed
Seer, a prophet
Sear, to burn
Sent, away
Sceut, a ſmell
Cent. an hundred
Shew, to make appear
Shoe, for the foot

Shar, cut, &c.
Shore, the water coaſt
Sign, a token
Sine, in geometry
Sight, ſeeing
Cite, to ſummon
Sleight, dexterity
Slight, to deſpiſe
Sloe, ſour fruit
Slow, tardy
Sole, of a ſhoe
Soal, a fiſh
Some, a part
Sum, the whole
Son, a man child
Sun, in the firmament
Soon, quickly
Swoon, to faint
Sore, an ulcer
Soar, to mount up
So, thus
Sow, with ſeed
Stair, ſome ſteps
Stare, to look earneſtly
Steal, to rob
Steel, metal
Stead, a place
Steed, a horſe
Stile, a paſſage
Style, in writing
Stood, did ſtand
Stud, an emboſſment
Sue, at law
Sew, with a needle
Sow, a ſwine
Sweat, of the brow
Sweet, delicious

Tacks, ſmall nails
Tax, a ſubſidy
Tail, the end
Tale, a ſtory
Taint, to corrupt
Tent, for ſoldiers
Team, for horſes
Teem, to pour out
The, an article
Thee, a perſonal name
There, at that place
Their, of them
Throne, a ſeat of ſtate
Threwn, caſt
Time, when
Thyme, a ſweet herb
To, unto
Toe, of the foot
Two, a couple
Too, likewiſe
Tour, a journey
Tower, for defence
Vale, a valley
Veil, a covering
Vain, uſeleſs
Vein, of the body
Ure, cuſtom, &c.
Your, of you
Wain, a cart or waggon
Wane, to decreaſe
Ware, merchandize
Wear, to put on cloths
Were, as we were
Waiſt, the middle
Waſte, to ſpend
Weigh, to poiſe

Weigh, to poize
Wey, forty Buſhels
Wheal, a Spot
Wheel, of a Cart, &c.
Weak, feeble
Week, ſeven Days
Yew, a Tree
Ewe, a Sheep
Yoke, of Oxen
Yolk, of an Egg

WORDS *of two* SYLLABLES.

ABEL, a man's name
Able, powerful
Account, eſteem
Accompt, reckoning
Advice, counſel
Adviſe, to counſel
Alloy, mixture of metal
Allay, to eaſe the pain
Alley, a narrow paſſage
Ally, a friend, &c.
Allow'd, granted
Aloud, great noiſe
Altar, for ſacrifice
Alter, to change
Aſcent, going up
Aſſent, agreement
Auger, carpenter's tool
Augur, a ſoothſayer
Bacon, hog's fleſh
Baken, in the oven
Beacon, notice of danger
Beckon, with the hand
Berry, fruit
Bury, to inter the dead
Breaches, broken places
Breeches, to wear
Borough, a corporation
Burrow, for rabbits
Cannon, a gun
Canon, a law
Capital, chief
Capitol, a tower
Captor, a prize taker
Capture, a prize taken
Cellar, for liquor
Seller, one that ſells
Cenſer, for incenſe
Cenſor, a reformer
Cenſure, to judge
Cieling, of a room
Sealing, ſetting a ſeal
Cittern, an inſtrument
Citron, fruit
Centry, a guard
Century, 100 years
Choler, anger
Collar, for the neck
Cocket, ſchedule
Coquet, fickle woman
Concert, of muſic
Conſort, wife of a king
Couſin, a relation
Cozen, to cheat
Council, aſſembly
Counſel, advice,
Courant, a news-paper
Currant, a fruit
Current, a ſtream
Courier,

Courier, a meſſenger
Currier, a leather-dreſſer
Cymbal, an inſtrument
Symbol, a ſign
Cruel, inhuman
Crewel, worſted
Cypreſs, a tree
Cyprus, an iſland
Colour, white or black
Cu ler, a ſorter of goods
Defer, to put off
Differ, to diſagree
Deſcent, going down
Diſſent, to diſagree
Deſert, merit
Deſart, a wilderneſs
Dire, dreadful
Dyer, a ſtainer of cloth
Diet, proviſions
Dyet, aſſembly
Enow, in number
Enough, in quantity
Extant, in being
Extent, diſtance
Fellon, a diſeaſe
Felon, a criminal
Fillip, with the finger
Philip, a man's name
Francis, a man
Frances, a woman
Geſture, carriage
Jeſter, a merry fellow
Grander, greater
Grandeur, greatneſs
Heaven, God's throne
Haven, harbour
Idle, lazy
Idol, an image
Incite, to ſtir up
Inſight, knowledge
Indict, to proſecute
Indite, to compoſe
Latin, a language
Latten, tin
Leſſen, to make leſs
Leſſon, in reading
Lettice, a woman's name
Lettuce, an herb
Liar, a teller of lies
Lyre, muſical inſtrument
Lower, let down
Lour, to frown
Manner, cuſtom
Manor, a lordſhip
Manure, dung
Marſhal, of an army
Martial, warlike
Marten, a bird
Martin, a man's name
Medal, a coin
Meddle, to buſy one's ſelf
Metal, gold, &c.
Mettle, briſkneſs, &c.
Meſſage, an errand
Meſſuage, a houſe
Mortar, to pound in
Morter, made of lime
Ordnance, cannon
Ordinance, commandm.
Parſon, of the pariſh
Perſon, ſomebody
Pallas, a goddeſs
Palace, of a king
Paſtor, a teacher

Paſture

Paſture, ground
Pattern, to copy after
Patron, a protector
Poplar, a tree
Popular, beloved by people
Practice, exerciſe
Practiſe, to exerciſe
Preſence, being here
Preſents, gifts
Princes, king's ſons
Princeſs, a king's daugh.
Profit, advantage
Prophet, a foreteller
Rancour, hatred
Ranker, more thick
Raſor, the inſtrument
Razure, taken out
Relic, the remainder
Relict, a widow
Recent, new, freſh
Reſent, to be angry
Saver, that ſaveth
Saviour, the Redeemer
Savour, ſmell
Starling, a bird
Sterling, Engliſh money
Satan, the Devil
Sattin, a ſort of ſilk
Senate, a parliament, &c.
Se'nnight, a week
Value, worth
Valley, a vale or dale
Vial or *Phial*, of glaſs
Viol, for muſic

WORDS *of three* SYLLABLES.

Aſſiſtance, help
Aſſiſtants, helpers
Barbara, a woman
Barbary, a country
Barberry, a fruit
Cellery, an herb
Salary, wages
Chronical, continuance
Chronicle, a hiſtory
Calendar, of months
Calender, to ſmooth cloth
Complement, remainder
Compliment, a ceremony
Deference, reſpect
Difference, diſagreement
Eminent, famous
Imminent, approaching
Exerciſe, labour
Exorciſe, to conjure
Gluttonous, greedy
Glutinous, ſticking
Ingenious, of quick parts
Ingenuous, candid, ſincere
Lethargy, ſleepineſs
Liturgy, Common Prayer
Paraſite, a flatterer
Parricide, a murderer
Populace, com. people
Populous, full of people
Precedent, example
Preſident, that preſides
Premiſes, introductory
Premiſſes, lands, &c.
Principle, a maxim

Principal, chief
Propheſy, to foretel
Prophecy, thing foretold
Seignior, a lord
Senior, elder
Vacation, time of reſpite
Vocation, a calling

WORDS *made different in ſound and ſignification by the addition of* e *final;* the uſe of which ſee in *p.* 7.

BAB, Barbara
Babe, a child
Bar, hindrance
Bare, naked
Bit, a ſmall piece
Bite, with the teeth
Breath, air
Breathe, to take air
Can, to be able
Cane, a ſtaff
Chin, of the face
Chine, a back-bone
Cub, a whelp
Cube, a die
Dam, to ſtop water
Dame, a lady
Din, noiſe
Dine, eat a dinner
Fat, well liking
Fate, deſtiny
Fan, to blow
Fane, weathercock
Far, at a diſtance
Fare, entertainment
Fin, of a fiſh
Fine, brave
Gat, did get
Gate, a door
Haſt, thou haſt
Haſte, ſpeed
Hop, bitter fruit
Hope, to expect
Hug, to embrace
Huge, very large
Kin, relations
Kine, cows
Mad, diſtracted
Made, done
Man, in ſtature
Mane, of a horſe
Mar, to ſpoil
Mare, a beaſt
Mat, Matthew
Mate, companion
Met, come together
Mete, to meaſure
Nod, with the head
Node, a knot
Not, no
Note, to obſerve
On, upon
One, an unit
Pat, fit, &c.
Pate, the head
Plat, of ground
Plate, of metal
Plumb, to ſound
Plume, a feather
Quite, altogether
Quit, to leave

Rag, of cloth
Rage, anger
Rob, to ſteal
Robe, a long garment
Rot, to conſume
Rote, by cuſtom
Scar, from a wound
Scare, to affright
Scrap, a bit
Scrape, with a knife
Sham, pretence
Shame, diſgrace
Sir, maſter
Sire, Father
Stag, a deer
Stage, to ſtand upon
Star, in the Sky
Stare, to gaze, &c.
Thin, lean, &c.
Thine, of thee
Trip, to go nimbly
Tripe, of an ox
Tun, in weight
Tune, in muſic
Van, the front
Vane, weathercock
Us, from we
Uſe, common practice
War, fighting
Ware, merchandize
Win, to get
Wine, to drink
Wan, pale
Wane, to decreaſe

CHAP. VI.

Of RHETORICAL TROPES *and* FIGURES.

A *Trope* is the changing of a ſingle word in a ſentence from its proper ſignification to that of another, bearing ſome affinity, agreement, or contrariety to the former.—And, a *Figure* implies the like change in all the parts of a ſentence.

1. A *Metaphor* is the change of a word from its proper ſignification to another, or a ſimile intended to illuſtrate the thin we ſpeak of, without the ſign of compariſon; as, *He has a ſtony*, (i. e. hard) *heart. Love is blind* (i. e. without thought). *He is full of mettle* (i. e. life) *The golden*, (i. e. pure, untainted) *age. A tide*, (i. e. exceſs or overflowing) *of paſſion. God is a ſhie'd to good men*, i. e. guards as a ſhield him that bears it againſt the

attacks and ſtrokes of an enemy; ſo does the good providence of God protect good men from the power of their enemies. But ſhould we ſay, *God is as a ſhield to good men*, then it becomes a ſimile or compariſon: ſo that a Metaphor is ſtricter or cloſer than a compariſon, and a Compariſon looſer and leſs compact than a metaphor.

2. *Metonomy* is putting one name for another on account of the near relation there is between them, and ſometimes the effect for the cauſe, of the contrary; *He underſtands the Engliſh tongue* (i. e. language) *perfectly. Give ear* (i. e. attention). *The land* (i. e. people) *mourns. Pale death*, (i. e. death cauſeth paleneſs).—The Inventor is put for the invented; as, *Mars* (i. e. war) *rages*.—The Author for his works; as, *Read Horace*, (i. e. read his writings).—The Inſtrument for the Cauſe; as, *His tongue*. (i. e. eloquence) *defends him*, &c.

3. *Synedoche* implies the whole by a part, or a part by the whole! as, *He is an honeſt ſoul*, (i. e. man). *A bright genius* (i. e. man). *The Orator with tropes abounds*, (i. e. elegant language). *The ſoldier* (i. e. ſoldiers) *undergoes great hardſhips. Several winters he dwelt under this roof*, i. e. ſeveral years he lived within this houſe). *A ſhip's metal*, (i. e. guns). *He is a good hand*, (i. e. workman). *This is an excellent bottom*, (i. e. ſhip.)

4. An *Irony* is diſſembling or changing the proper ſignification of a word or ſentence to quite the contrary, and is uſed by way of pleaſantry, raillery, inſult, or abuſe; as, *A brave* (i. e. idle) *watchman indeed to ſleep. Your behaviour and addreſs muſt certainly engage every body in your favour*, (i. e. none). — The character of the perſon ironically praiſed: The air of deriſion that appears in the ſpeaker or deſcriber, ſufficiently diſcovers the diſſimulation.

ſimulation.— *Dryden* humouroufly ridicules the *Egyptian* worſhip in a laughing, ironical encomium of their Leek and Onion Gods:

" *Th'* Egyptian *Rites the* Jebuſites *embrac'd,*
" *Where Gods were recommended by their taſte:*
" *Such ſavoury Deities muſt needs be good,*
" *As ſerv'd at once for worſhip and for food.*"

5. A *Catachreſis* is the change of a word from its proper ſignification to an improper one, or it borrows the name of one thing to expreſs another; as, *To hold* (i. e. lay) *a wager. To make* (i. e. teach) *a dog. An eternal* (i. e. perfect) *beau. He threatens* (i. e. promiſes) *a favour.*

6. An *Allegory* means one thing by ſaying another, and partakes of the nature of a ſimile, parable, or fable. Or it may be termed a ſeries or chain of metaphors continued; as, *Having embarked in this affair, we have paſt the ſhoals, and now fair gales promiſe to bring us into an agreeable haven.* Venus *grows cold without* Ceres *and* Bacchus, (i. e. Love grows cold without Bread and Wine).— An Allegory ſerves to expreſs our meaning in diſguiſe, when plain and liberal ones may not be ſo ſafe, ſeaſonable, or ſo effectual upon the perſon or party we intend to inſtruct by it. It is often uſed for magnificence and loftineſs, to raiſe wonder, and gratify curioſity.—An Allegory muſt throughout be ſimilar in its circumſtances to the cauſe or ſtory it would repreſent or illuſtrate, and the ſame metaphor which was choſen at firſt be continued to the laſt.

7. The *Hyperbole* either exceſſively enlarges or diminiſhes the reality of things, either by compariſon or otherwiſe, as, *Swift as lightning. Whiter than ſnow. Extol his fame above the ſkies. Snails do not crawl ſo ſlow,* &c. *Lighter than a feather.*

"—Camilla

" _____Camilla
" *Outſtript the wind in ſpeed upon the plain,*
" *Flew o'er the fields, nor hurt the bearded grain:*
" *She ſwept the ſeas, and as ſhe ſkimm'd along,*
" *Her flying foot unbath'd in billows hung.*"

To magnify to the height of wonder things great, new, and admirable, extremely pleaſe the mind of man; but trifles dreſs'd up in gaudy ornaments, and an affected ſublime, give an intolerable diſguſt to a perſon of ſound diſcernment and refined taſte. Therefore temper and judgment are requiſite both in the *exceſs* and *defect* of this trope; for to admire worthleſs or trifling things, and to deſpiſe the reverſe, betrays weakneſs and ſtupidity, and in the latter caſe, envy and malice.

8. A *Sarcaſm* is keen and biting, and has the true ſpirit of Satire in it; as, *Phyſician, cure thyſelf.* Cyrus, *thy thirſt was blood, now drink thy fill.*

9. An *Antonomaſia* is putting an appellative or common name for a proper name; as, *The Orator* for *Cicero; the Apoſtle*, for *St. Paul; he is a Nero*, (i. e. a cruel perſon)

10. A *Parable* illuſtrates and enforces the ſenſe by way of compariſon or ſimilitude; as, *He is brought as a lamb to the ſlaughter.*

11. A *Climax* is a gradation wherein the word or expreſſion which ends the firſt member of a period begins the ſecond, and ſo on; as, *Folly begets pride, pride is the author of confuſion, and confuſion of miſery.*

12. An *Antimetaloble* ſignifies two things ſet in oppoſition to each other, either by way of contraſt or agreement; as, *Contentment is had by ſuiting our deſires to things, and not things to our deſires. Rich and poor, young and old, are equally ſubject to death. The poor are deſpiſed, while the rich are careſſed.*

Love

Love is a painful pleaſure. Virtue may be overpowered, but not overthrown.

13. A *Paralepſis* is a pretended omiſſion of ſome things purely to make an advantage by reciting them, and implies a deſign upon the hearers; as, *I ſhall ſay nothing of his private charities. I paſs by his extenſive bounty in the education of poor children and orphans.*

14. *A Diaſyrmus* is a figure whereby we ſhortly anſwer, or rather evade a thing which it would be tedious to mention; as, *What matters it to reply to argument foreign to the purpoſe.*

*** Though the names, number, and ſpecies of figurative expreſſion, in diſcourſe and writing, are almoſt infinite, yet the above-mentioned are looſted upon as the principal *ones*, as from them moſt of the reſt are derived, or ſo nearly connected therewith, that the diſtinctions are ſcarcely conceivable, or even neceſſary to be taught at ſchools: Though for a more critical knowledge in the art of ſpeaking and writing, I would recommend to youth (in their courſe of reading for edification) a critical peruſal of that fuller rhetoric laid down in *Dodſley's Præceptor;* out of which I ſhall juſt give the names and mere definitions of what he calls the moſt moving parts of ſpeech, as the beſt means of pointing to the ſaid book for a due peruſal of the examples and illuſtrations, which being there laid down in the moſt practicable and perſpicuous manner, cannot fail of edifying and improving the taſte of any *Engliſh* ſcholar who duly peruſes them, but what youth cannot be ſuppoſed capable of at the time of learning this Grammar.

1. *Exclamation* is a figure that expreſſes the breaking-out and vehemence of any paſſion.

2. *Doubt*

2. *Doubt* expreſſes the debate of the mind with itſelf upon a preſſing difficulty. A man in a ſevere ſtrain of perplexity firſt takes up one reſolution, and then lays it aſide, after thinks another method more convenient, and then changes again. He is toſſed to and fro with ſtrong tides of *Paſſion;* and at laſt, after terrible ſtruggles, ſcarce fixes upon a final determination.

3. *Correction* is a figure, whereby a man earneſtly retracts and recalls what he had ſaid or reſolved.

4. *Suppreſſion* is a figure whereby a perſon in rage, or any other diſturbance in mind, ſpeaks not out what he means, but ſuddenly breaks off his diſcourſe.

5. *Omiſſion* is, when an author pretends that he conceals and omits what he declares.

6. *Addreſs* or *Apoſtrophe* is, when in a vehement commotion a man turns himſelf on all ſides, and applies to the living and dead, to angels and men, to rocks, groves, and rivers.

7. *Suſpenſion* begins and carries on a period or diſcourſe in ſuch a manner as pleaſes the reader all along, and keeps him in expectation of ſome conſiderable thing in the concluſion.

8. *Interrogation* is, when the writer or orator raiſes queſtions and returns anſwers; not as if he was in a ſpeech or continued diſcourſe, but in a dialogue or conference with his reader, auditor, or adverſary.

9. *Prevention* is, when an author ſtarts an objection, which he foreſees may be made againſt any thing he affirms, deſires or adviſes to; and gives an anſwer to it.

10. *Conceſſion* freely allows ſomething that yet might bear diſpute, or obtain ſomething that a man would have granted to him, and which he thinks cannot fairly be denied.

11. *Repetition* is a figure which gracefully and emphatically repeats either the ſame word, or the ſame ſenſe in different words Care is to be taken that we run not into inſipid tautologies, nor affect a trifling ſound and chime of inſignificant words. All *turns* and *repetitions* are ſo, that do not contribute to the ſtrength and luſtre of the diſcourſe; or at leaſt one of them.

12. *Periphraſis* or *Circumlocution* uſes more and ſometimes leſs plain words, to avoid ſome inconvenience and ill effect which would proceed from expreſſing a thing in fewer and plainer words.

13. *Amplification* is, when every chief expreſſion in a period adds ſtrength and advantage to what went before; and to the ſenſe all along heightens, till the period be vigorouſly and agreeably cloſed.

14. *Omiſſion* of *Copulative*, is when the conjunctions or little particles that connect words together are left out, repreſenting haſte, or eagerneſs of paſſion.

15. *Oppoſition* is a figure whereby things very different or contrary are compared and placed near, that they may ſet off each other.

16. *Compariſon* beautifully ſets off and illuſtrates one thing by reſembling and comparing it to another, to which it bears a manifeſt relation and reſemblance.

17. *Lively Deſcription* is ſuch a ſtrong and beautiful repreſentation of a thing, as gives the reader a diſtinct view and ſatisfactory notion of it.

18. *Viſion* or *Image* is a repreſentation of things diſtant or unſeen, in order to raiſe wonder, terror, or compaſſion, made with ſo much life and emphaſis, that as the poet has a full view of the whole ſcene he deſcribes, ſo he makes the reader ſee it in the ſame ſtrong light.

19. *Proſopopeia*, perſonifying, or raiſing qualities or tings inanimate into perſons, has two parts.

The firſt is when good and bad qualities, accidents, and things inanimate are introduced in diſcourſe, and deſcribed as living and rational beings.

The ſecond is when we give a voice to inanimate things; and make rocks, woods, rivers, buildings, *&c.* to expreſs the paſſions of rational creatures.

20. *Chance* of *time* is when things done and paſt are deſcribed as now doing and preſent. This form of expreſſion places the thing to be repreſented in a ſtrong and prevalent light before us, and makes us Spectators rather than Hearers.

21. *Change* of *perſons* has ſome variety——'Tis moſt commonly when the writer on a ſudden breaks off his relation, and addreſſes his reader.

22. *Tranſition* is of two ſorts:

The firſt is when a ſpeech is introduced abruptly without expreſs notice given of it.

The ſecond is when a writer ſuddenly leaves the ſubject he is upon, and paſſes on to another, from which it ſeems very different at firſt view, but has a relation and connection with it, and ſerves to illuſtrate and enlarge it.

23. *Sentence* is an inſtructive or lively remark made on ſomething very obſervable and agreeably ſurpriſing; which contains much ſenſe in few words.

24. *Epiphonema* is an acclamation, containing a lively remark placed at the end of a diſcourſe or narration.

FINIS.

ADDITIONAL APPENDIX

TO

FISHER's GRAMMAR.

INTRODUCTION.

IT was with great Diffidence, and after much Aſſiduity in ſtudying the Engliſh Language independently, that I firſt attempted to conſtitute a Syſtem of ſyntaxical Rules peculiar to the Genius of the Language with Exerciſes of bad Engliſh. (See the Grammar.) *The general Approbation and kind Reception of which, very far exceeeded my moſt ſanguine Expectations: And though I thought the Examples contained to the ſaid Grammar, had been ſufficient to have confirmed a Scholar in the Conſtruction and Connection of the Engliſh Language, with the Additions Schoolmaſters might write out themſelves, under ſuch Rules as they found the Scholar moſt deficient in: Yet I now find that thoſe Maſters who are beſt qualified to teach, have not Leiſure to ſelect ſuch neceſſary Additions; while the frequent Repetitions of the ſame Exerciſes in a full School, render them, in Time, familiar to the Scholar, and independent of any Rules at all.—The following Exerciſes are therefore added.*

I have been ſolicited to give the additional Exerciſes in Verſe rather than in Proſe, as frequently affording more Tranſpoſitions, and more Variety in Expreſſion; but when my Friends conſider, that without hurting the Meaſure, Rhyme, or Beauty of Poetry, it is leſs liable to Mutilations than Proſe, they will let the few following Examples in Verſe ſuffice; which they may be aſſured are, collectively, ſuch as are moſt liable (retaining their Beauties) to be varied into ſuch Errors as are leaſt apparent in a tranſient Reading, or to a Reader the leaſt inattentive to the Chain of Con-

nection neceſſarily running through the Language. I have been equally carful, under the ſame Principle, of collecting the Proſe Exerciſes; and the better to elucidate Tranſpoſitions, have given a Chapter of Sentences, tranſpoſed from the general Order of the Language, (ſee p. 183) for the Scholar to adjuſt and compoſe, as directed in this Grammar, (p. 115, 116, 117.)

I have not quoted the Authors from whom theſe Exerciſes are taken; unwilling to make any one liable to Errors of my own introducing, or to furniſh the artful Scholar with Means of finding out and copying them from Books.

No additional Praxis of bad Spelling will be neceſſary; but I have miſapplied the Capitals, as Exerciſes under the foregoing Chapter, (ſee p. 143.) And tho' I thought the Praxis for Government had been ſufficient for a Language without Variations in the Endings of its Names or Caſes, excepting the Nominative Word and the Genitive Caſe; yet I am happy to find that a ſucceeding Author has made Improvements upon it, by governing Names in other Poſitions by the Prepoſitions reſpectively annexed, or as following a Verb: but I ſhould not think it adviſeable *to call ſuch Names by any Caſe our Language is exempt from: the Prepoſitions expreſſing their own Signification; in the* Latin, *expreſſed in the different Terminations of the Names. This* Advice *will probably be laughed at by thoſe who define our Language by the Conſtruction of the* Latin; *which, however, will give me no Concern; for never having ſolicited the Approbation of the Learned, I have laboured only to render myſelf intelligible and uſeful to the mere Engliſh Scholar; who muſt learn this practical Grammar before he can poſſibly comprehend any other Engliſh Grammar more particularly adapted to the Scholar, the Critic, or the Orator.*

A. FISHER.

A CHAPTER *of* TRANSPOSITION.

BY whom has not the Wealthineſs of rich *Cræſus* been heard of?*

It is not perceived by one who lives in Eaſe and Affluence, when old Age creeps upon him.†

Glory has been gotten by many Men by ingenious Arts.

I had rather be approved by one good Man, then by many bad.

To People that are ſailing, thoſe Things that ſtand ſeem to move.

He that hath determined a Diſpute, one Side being unheard, though he has determined it right, has not been juſt.

The Gate is ſhut too late, and in vain, after the Horſe is already ſtolen.

Such a one as the Learned call a wiſe Man, we have heard of none in all the Reſt of *Greece*, at *Athens* but of one.

So much Reſpect was no where given to Age as at *Lacedemon*.

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* Who has not heard of the Wealthineſs of rich *Cræſus*?

† One who lives in Eaſe and Affluence, does not perceive when old Age creeps upon him.

In this Manner the Scholar may adjuſt the tranſpoſed Sentences of this Chapter, as Exerciſes for the Order of the Language. (*See Gram. p.* 115.)

Nothing can be well done by an angry Perſon.*

To know ourſelves is the firſt Step to Wiſdom; which, as it is the hardeſt Thing of all, ſo it is the moſt uſeful.

Than to injure a Friend who has particularly ſerved us, what greater Ingratitude can there be?

Than to take uncertain Things for certain, what is more fooliſh?

Not only the Mind, but the Body alſo is diſcompoſed by Paſſion.

In the Converſation of the Good, the Good delight.

I ſhall call upon you To-morrow, ſooner I cannot come.

With the greateſt Aſſiduity, Care, and Tenderneſs, have I educated my Son.

By the leaſt Excellency of the Mind all the good Things of the Body are excelled.

Before public Employments, many Men have preferred private Virtue.

How much the Nature of Man excels Beaſts, always remember.

EX-

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* An angry Perſon can do nothing well.

Thus it is not always neceſſary for the Scholar to make Uſe of all the Words, or the ſame Words of a tranſpoſed Sentence, in adjuſting it; but to expreſs the ſame Senſe in the cleareſt Manner, and feweſt Words poſſible. I have experienced this Species of Exerciſe to be very conducive to a clearneſs of Stile as well as the beſt Method of facilitating the Conſtruction of entangled or tranſpoſed Diction.

EXAMPLES *of falſe* SYNTAX.

THE Pleaſure of * Doing good to our worthy Fellow-creatures, which ſtand in Need of our relief, is of Itſelf a ſufficient reward for our Beneficence, was ‡ their to be no other renumeration.

An acquaintance with the Muſes in the Education of youth, Contribute not a Little to ſoften the Manners. They give a Delicate turn to the Imagination, and a kind of poliſh to the mind in More ſeverer Studies,

Clumſy wits Borrows the wit they relate: Their wickedneſs only is what they call their own.

Tho' a cenſure lies againſt thoſe which are poor and proud, yet is Pride ſooner to be Forgiven in a Poor perſon than in a rich One; ſince in the latter it is Inſult and arrogance; in the former it may be a defence againſt Temptations to diſhoneſty; and, if manifeſted on proper Occaſions, it indicates a Natural bravery of Mind, whom the frowns of Fortune cannot Depreſs. But ſome has no Notion of Pride ſeparate from arrogance and imperiouſneſs;

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* *As nothing more attaches a young Writer to the Connection of what he writes, than uſing him to begin Names, &c. with Capital Letters, I have frequently miſapplied the Capital Letters, as Exerciſes for the Uſe of them in theſe Proſe Examples.*

‡ *In theſe Sentences the Relative* their *is often uſed for the Adverb* there; *and* thee, *a Relative Name for* the, *an Article: Alſo the comparative Verb* than, *and the Adverb of Time* then, *are often confounded.*

while Others know no difference Between Humility and meanneſs.

The honeſt, Induſtrious poor, which ſickneſs, Lameneſs, or Unforeſeen accidents has reduced, ought to be the Principle objects of our charity.

Perſons inured to afflictions, and which has lived in Conſtant hope of a more better Life, and has no Flagrant vices to reproach Themſelves with, are the moſt Fitteſt comforters to Friends in diſtreſs.

In every Human Breaſt ſome one paſſion Generally break through principle, and Controuls us all.

Great ſentiments, uttered with Dignity, by a Good perſon, gives, as it were, Viſibility to the Soul.

The moſt Greateſt plagues People of condition meets with, proceeds from the Servants they take with a View to leſſen their Cares.

Pride and conceit makes a Man contemptible in the Eye of Every one, the good opinion of which is worth cultivating.

Prudent Parents in recommending a wife to their Sons, will have particular regard to thoſe which have had a principal Hand in the Young woman education, as well as to her General character.

There are a Kind of Magnetiſm in Goodneſs.

Bad People indeed Finds out bad People to aſſociate with, but is Bound together by a Rope of ſand.

A woman of virtue, of good Underſtanding, of family, ſkilled in, and Delighting to do the Duties of the Domeſtic life, need not Fortune to recommend her to the Choice of the Greateſt and moſt richeſt Man which wiſhes his Own Happineſs.

Tears, when time has Matured a pungent grief into a ſweet melancholy, is not hurtful ; but is as the Dew in the morning to the Green herbage.

In the Domeſtic or private Life, more than in All the buſtle and parade that can be made, lie the true, becauſe untumultuous Happineſs.

Who ſhall an injured man fear?

Trifles inſiſted upon makes frequently the moſt wideſt Breaches.

Children very ſeldom owes thanks to the fancies of thoſe Mothers which has given Them a Rake for their Fathers.

Ungenerous perſons detected in meanneſs, hardly Knows how to forgive the Man to whoſe forgiveneſs they are obliged.

the labour of Poets delivers all things from Fate, and Give eternity to Mortal nations.

Naughty Folly is no longer imputed to the man to which fortune gives an Eſtate.

He is miſerable who loves not any One, and who nobody Loves.

Nothing is better than friendſhip, Virtue being Excepted.

There is no One lives at this Day which Diſputes that is not neceſſary to die.

Cicero and *cato* was wiſe and Learned; they were men who *Rome* and all the world Admired.

Not to know what happened before thou was a child, is to be always a Child.

Happy is he Who other men's Harms teaches to be wary.

I read *Virgil*, in Compariſon of whom the Reſt of the Authors delights me not.

Thou wilt find a Good wife, if thou ſeeks for Nothing but a good Wife.

They are Free from fears who have done nothing Amiſs; but they which have ſinned, always Thinks puniſhment to be before their eyes.

According to what I have ſeen of *John's* writing your ſon Writes infinitely better than him.

If thou has plenty Enough to give, be bountiful towards them * which are in want.

Some of the Vanes point out one way, ſome another.

I was yeſterday walking alone in one of My friend's Woods, and loſt myſelf in them very agreeably.

Her and me was forced to part.

We ſhould never deſpiſe People for want of Natural Parts, but for their making a wrong Uſe of them; thus, if a Man walk lame, he is to be pitied; if he dances lame, he is to be laughed at.

Bigots of all Kinds, whether profeſſors of the chriſtians, jewiſh, or mahometan religions, Differs in nothing but the name; for though at firſt ſetting out they ſeem to take quite different ways, Yet like travellers in a Circle, Notwithſtanding they ſet forward back to back, they ſoon Meet and joins in the Oppoſite parts of the circle.

Know, that it is not abundance which make Rich, but œconomy.

It is uſual in *Turkey*, by Way of reproach, to blacken the Front of them perſons' Houſes which are notorious for tale-Bearing, or propagating falſhood. If that was the caſe with us, what a diſmal figure would moſt of the towns in England make!

Thoſe who are given to tell ALL they know, generally tell MORE than they know.

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* *In theſe Exerciſes*, them, *the following State of the relative Name* they, *is confounded with the Qualities* thoſe *and* theſe.—*It ſhould be*, "*be bountiful to thoſe who are in Want*," (*meaning* thoſe People; them People *would be Nonſenſe.*) Them *and* thoſe, *in this Poſition, viz. when the Name is underſtood, are often confounded, by young Writers.*

We feel what we fear, much more than what e really ſuffer.

The man who is aſhamed of being Poor, would be proud if he was rich.

Them who give nobody a Good word, deſerves nobody's Good word.

I have often thought them happy which have been fixed, from the firſt dawn of thought, in a determination to ſome ſtate of Life, by the choice of one whoſe Authority may preclude caprice, and whoſe Influence may prejudice thoſe in the Favour of his Opinion.

I am happy that the ſame Place contains both you and i, as I would not be divided from ye for the *Indies*.

SIR,

SIR,

SINCE I had the happineſs to ſee you laſt, I have encountered as Many misfortunes as a knight-Errant, i had a Fall into the water at *Calais*, and ſince that has had ſeveral bruiſes Upon the Land, Lame Poſt horſes by day, and hard Beds at night, with many other diſmal adventures.

At which my memory with Grief recoil.

My arrival at *Paris* was at Firſt no leſs uncomfortable where I could not ſee a face, nor Hear a Word that I ever met with before; ſo that my moſt Agreeable companions have been ſtatues and Pictures, who are many of them very Extraordinary: butwh at particularly recommends them to me is, that they do not ſpeak *French*, and has a Very good Quality, rarely to be met with in this country, of not being too talkative.

I am ſettled for ſome Time at *Paris*, ſince my Being here I have made the tour of all the King's palaces, who have been I think the pleaſanteſt part of my life. I could not believe it was in the power of art to Furniſh out ſuch a Multitude of noble Scenes as I there met with, or that ſo many Delightful proſpects could lie * within the Compaſs of a man's Imagination. There are every thing done that can be expected from a prince who removes

* *To* lay *and to* lie *are often confounded for one another, chiefly by the paſt Time of to* lie *being to lay.—To* lay *is a regular Verb, and its paſt Time is* laid; *as* he *laid* the Money down.—We *laid* no ſtreſs upon that. *To* lie *makes to* lay *in its paſt Time; as*, I *lay* too long in Bed this Morning,—I was

moves Mountains, turns courſes of Rivers, raiſe woods in a Day's time, and plant a Village or town on ſuch a particular Ground only for the bettering of a view. One would wonder to ſee how many Tricks he has made the Water play for his diverſion. She turns itſelf into Pyramids, triumphal arches, Glaſs-bottles, imitates a Fire-work, or tell a ſtory out of *Æſop*.

I do not believe, as good a poet as you are, that you can make more finer landſkips than them about the King's houſes, or with all your deſcriptions raiſe a more magnificent Palace than *Verſailles*. I Am, however, ſo ſingular as to prefer *Fontain bleau* to all the reſt. It is ſituated among Rocks and woods, that gives you a very Fine variety of Salvage Proſpects. the King has humoured the Genius of the place, and only made uſe of ſo much art as are neceſſary to help and Regulate nature, without reforming her too much. The Caſcades ſeems to break through the clefts and Cracks of the rocks, who are covered over with moſs, and looks as if they were piled upon one Another by Accident.— They are an artificial wildneſs in the Meadows, walks, and Canals; and the garden, inſtead of a Wall, is fenced on the lower End by a Natural mound or rock-Work, that ſtrike the Eye Very agreeably. For my Part, I think there is ſomething more charming in thoſe rude Heaps of Stone than

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was lately at my Uncle's where I *lay* two Nights. *But it alſo forms its paſt Time in* lain, *as the other with a helping Verb, as* I have *lain* too long this Morning, *&c.*

To lie, *or to tell Lies, is a regular Verb, and makes* lied *in the paſt Time.*

than in ſo many Statues; and Would as ſoon ſee a River winding through Woods and meadows, as when ſhe is toſſed up in ſo many Whimſical Figures at *Verſailles*. To paſs from works of nature to thoſe of art: In my Opinion, the moſt pleaſanteſt part of *Verſailles* is the Gallery. every one ſee on each ſide of her ſomething that will be ſure to pleaſe him: For one of them commands a view of the fineſt gardens in the world, and the other are Wainſcotted with Looking Glaſs. The hiſtory of the Preſent king, till the Year—16, is painted on the Roof by *le Brun;* ſo that his Majeſty has actions enough by him to furniſh another Gallery much longer than the preſent.

The Painter have repreſented his Moſt Chriſtian majeſty under the Figure of *Jupiter*, Throwing thunderbolts all about the ceiling, and ſtriking Terror into the *Danube* and Rhine, that lies Aſtoniſhed and blaſted with lightning a little above the Cornice.

But what makes all Theſe ſhow the more agreeable are, the Great Kindneſs and Affability that is ſhown to ſtrangers. If the *French* do not excel the *Engliſh* in all the arts of Humanity, they do at leaſt in the Outward expreſſions of it. And upon this, as well as other Accounts, though I believe the *Engliſh* are the much wiſer nation, the *French* are a much more happier. Their Old men in particular is, I believe, the moſt agreeable in the World—An Antediluvian could not have more life and Briſkneſs in him at threeſcore and ten: For that fire and Levity which makes the Young ones ſcarce Converſible, when a little Waſtened and tempered by years, Make a very pleaſant and Gay old age. Beſides, this National fault of being ſo very Talkative

ative look natural and Graceful in one that has grey Hairs to countenance it. The mentioning this fault in the *French* muſt put me in mind To finiſh my Letter, leſt you think me already too much infected by their Converſation; but I muſt deſire you to conſider, that travelling does in this Reſpect lay a little claim to the privilege of old age.

I am, SIR, &c.

SIR, *Blois, May* 15, *S. N.*

I Cannot pretend to trouble you with any News from this place, where the only Advantage I have, beſides Getting the language, are, to ſee the manners and Temper of the People, which I believe may be better learnt here than in courts or Greater cities, where Artifice and Diſguiſe is more in Faſhion.

I have already ſeen, as I informed you in my laſt, all the King's palaces, and has now ſeen a great Part of the Country. I never thought there had been in the World ſuch an exceſſive Magnificence or poverty as I have met with in both together. One can ſcarce conceive what pomp appears in Every thing about the King; but at The Same Time it makes half his ſubjects go naked. The people, However, are the happieſt in the world; and enjoys, from the Benefit of their Climate and natural Conſtitution, ſuch a perpetual gladneſs of Heart and eaſineſs of temper, as even Liberty and plenty cannot Beſtow on them of other nations. 'Tis not in the power of want or ſlavery to make them miſerable. There is nothing to be met with in the Country but mirth and poverty. Every One

ſings, Laughs, and Starve. Their Converſation is generally agreeable; for if they have any Wit or ſenſe, they are ſure to ſhew it. They never mend upon a ſecond meeting, but Uſes all the freedom and familiarity at firſt ſight, that a Long Intimacy or abundance of wine can ſcarce draw from an *Engliſhman*. There women are perfect miſtreſſes in the art of ſhewing themſelves to the Beſt advantage.—They are always Gay and Sprightly, and ſets off the worſt faces in the world with the Beſt airs. Every one knows how to give herſelf as charming a Look and poſture, as Sir *Godfrey Kneller* could draw her in. I cannot end my Letter without obſerving, that from what I have already ſeen of the World, I cannot but ſet a particular mark of Diſtinction upon thoſe who abounds moſt in the Virtues of their nation, and leaſt in its Imperfections. When, therefore, I ſee the good ſenſe of an *Engliſhman* in its higheſt perfection, without any Mixture of the Spleen, I hope thou will excuſe me if I admire the character, and am ambitious of ſubſcribing myſelf,

SIR, yours, &c.

THE

THE Beauty of moſt things conſiſt not in there being ſaid or done, as in there being timely ſaid or done.

All Converſation, all improvement are put a Stop to the Moment gaming Commences: Friendſhip and Society, Benevolence and Humanity ceaſes: and nothing further is thought but the Ruin of them you often make the ſtrongeſt Proteſtations of Friendſhip to. The Gameſter Happineſs, like the Devil's, depend upon the Miſery of others; and, like *Satan* too, he ſmiles on thoſe who in his Heart he devotes to Deſtruction.

All was ſurpriſed to ſee what a number of horſes * run down the Hill; they rnn into the Streets. where many People were rid over, and ſome people were ſo dangerouſly hurt, that they have not ſpoke ſince. I ſprung acroſs the ſtreet to ſave a Child, which was ſtanding in the way, who I puſhed into a Corner, but was thrown down myſelf. After I had roſe, and making into an Entry, my Cloaths

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* *This Cock and Bull Story, with other Sentences of the like Nature, I have calculated as an Exerciſe under the paſt Time of irregular Verbs and the Participle, which are often confounded in converſation, and conſequently in writing by an Engliſh Scholar. (See the Diſtinction, Gram. p. 113, 114.) viz. When an auxiliary or helping Verb is expreſſed, we uſe the Participle. as* I have drunk Wine; *when the helping Verb is not expreſſed, we ſhould ſay,* I drank Wine.—*A Child who can readily tell what Part of Speech every Word is of, (none ſhould be put to theſe Exerciſes till he can) and is perfect in the Formation of irregular Verbs, will naturally make the Diſtinction, by calling* drank *a Verb of the paſt Time,*

were tore off my Back in the Crowd, likewiſe endeavouring to ſave themſelves. A Neighbour of mine had his Leg broke; many other were threw down and much hurt; ſome were thrown one way, ſome another; ſome run into Harm's Way, ſome run from it; many windows were broke, many Stalls were drove down; and before the People had recovered from their Confuſion, many Houſes were broke, Goods were ſtole, and much Miſchief ſuſtained: Do not, therefore, be ſurpriſed when I tell you, that your Brother who had got into a Window, to ſecure himſelf, was threw down; he fell upon the Pavement, and was very much hurt, but is now grew better again.

I have bore the burthen, and the Heat of the Day.

The Child was chid for falling over the Stile, tho' he was drove over by the very perſon by which he was chid.

At the Club of Orators many fine Declamations were ſpoke.

I have forſook my old Habitation, and have ſtole to the Country, where I have began to build a new houſe.

Yeſterday

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and drunk *a Participle;* have *being the helping Verb which varies according to the Perſon it is ſpoken in.*

This Species of Error is and has been, ſo common in Converſation, that even many good Authors have carried it into their Writings, till Cuſtom has almoſt adopted it, as it has many other erroneous Modes of Speaking.

Yeſterday an elegant Entertainment was given at the Manſion-houſe, where many loyal Healths were drank.*

Infinite Goodneſs is of ſo communicative a Nature, that it ſeems to take Delight in the conferring of Exiſtence upon every degree of perceptive Being. As this is a Speculation which I have often purſued with great Pleaſure to myſelf, I ſhall enlarge further upon it, by conſidering that Part of the Scale of beings which come within our Knowledge.

There is ſome living Creatures which are raiſed but juſt above dead Matter. To Mention only that Species of Shell-fiſh, which are formed in the Faſhion of a Cone, that grows to the ſurface of ſeveral Rocks, and immediately die upon their being ſevered from the place where they grew. There are many Creatures but one Remove from theſe which have no other Senſe but that of Feeling and taſte; Others have ſtill an additional one of Hearing; others of Smell, and others of ſight. It is wonderful to obſerve by what gradual Progreſs the World of Life advances through a prodigious Variety of Species, before a Creature is formed that is complete in all its ſenſes.——And even among theſe, there is ſuch a different Degree of perfection in the Senſe which one animal enjoys above another, that though the ſenſe in different Animals be diſtinguiſhed by the ſame common denomination, they ſeem almoſt of a different nature. If after this we look into the ſeveral in-

* *This is an Expreſſion frequent with News-writers, tho' they would not ſay in ſpeaking of any one,* He was drank, *equally improper, but leſs frequent.*

ward Perfections of cunning and inſtinct, we find them riſing after the ſame manner imperceptibly one above another, and receiving additional improvements, according to the Species in whom they are planted. This Progreſs in nature is ſo very gradual, that the moſt perfect of an inferior ſpecies come very near to the moſt imperfect of that which is immediately above it.

BUT if a ſtone the gentle Surge divide,*
Swift circling Eddies curl on every Side.
Fools! who from hence into the Notion fall,
That Vice or † Virtue there are none at all.
If black and White blend often, and unite
A thouſand Ways' are there no Black and White?
Aſk your own Heart, and nothing is ſo plain;
'Tis † to miſtake them coſts the Time and Pain.

Still

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* *Here* divide, *which is proper according to the Practice of the beſt ſpeakers and Writers, is an Idiom from the Subjunctive Mood of the Latin, in which the Auxiliaries or Signs are expreſſed in the Terminations; but as the Auxiliaries in our Language are expreſſive of their own Moods or Meanings, the Engliſh Maſter muſt, in Conformity to Cuſtom, endeavour to render this Mode of Expreſſion intelligible to the Scholar by the Conjunction* if; *or by the Auxiliary* ſhould *or* would *underſtood: the meaning is,* But if a Stone ſhould divide the gentle Surge.

† *In this and ſimilar Inſtances, the unthinking Scholar ſhould be put upon conſidering the different Uſes of the Conjunction* and *and the Disjunction* than, *and to render the Verb accordingly.*

‡ *Here the Infinitive Verb is the Nominative Word to the Verb.*

Still as one Brood and as another roſe,
**These nat'ral Love maintain'd, habitual Thoſe ;*
The laſt ſcarce ripen'd into perfect Man,
Saw helpleſs him from which their Life began.

If Man alone engroſs not Heav'n's high Care,
Alone made perfect here, immortal there,
Snatch from his Hand the balance and the Rod,
Rejudge his Juſtice, be the God of God.

'Tis hard to ſay if greater Want of Skill,
Appears in writing or in judging ill.
If Wit ſo much from Ign'rance undergo,
O let not Learning too commence his Foe !

The Cloud-capt Towers,
The gorgeous Palaces,
The ſolemn Temples,
The great Globe itſelf,
Yea, all which it inherits,
Shall diſſolve :
And, like the baſeleſs Fabric of a Viſion,
Leave not a Wreck behind.

HAIL, Source of Beings ! Univerſal Soul
Of Heaven and Earth, eſſential Preſence, hail !
To thee I bend the Knee, to thee my Thoughts
Continual climbs, whom with a Maſter Hand

Hath

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* *Here* theſe *is put for the Parents,* thoſe *for their Offſpring : and* here *and* there, *in the following Sentence, expreſs Time and Eternity. Very expreſſive and elegant Modes in ſpeaking.*

Hath the great Whole into Perfection touch'd.
By thee, the various vegetative Tribes
Wrap'd in a filmy Net, and clad with Leaves,
Draws the live Æther, and imbibes the Dew.
By Thee diſpos'd into congenial Soils
Stand each attractive Plant, and ſucks, and ſwells
The juicy Tide! a twining maſs of Tubes.
At thy command the vernal ſun awake
The topid ſap detruded to the Root
By wintry Winds, and now in fluent Dance
And lively Fermentation mounting, ſpread
All this innumerous colour'd ſcene of Things.

The Dripping Rock, the Mountain Miſty top
Swells on the ſight, and brightens with the Dawn.

But abſent, what fantaſtic Woes, arous'd,
Rage on each thought, by reſtleſs muſing fed,
Chills the warm Cheek, and blaſts the Bloom of Life!
Neglected Fortune flies; and ſliding ſwift,
Prone into Ruin, falls his ſcorn'd Affairs.
'Tis Nought but Gloom around.

Thrice happy him, whom on the ſunleſs Side
Of a romantic Mountain, foreſt-crown'd,
Beneath the Whole collected Shade recline:
Or in the gelid Caverns, woodbine wrought,
And freſh-bedew'd with ever ſpouting Streams,
Sit coolly calm: while all the World without,
Unſatisfied, and ſick, toſſes in Noon.
Emblem inſtructive of the virtuous Man,
Which keeps his temper'd Mind ſerene and pure,
And every paſſion aptly harmonized
Amidſt a jarring World with Vice enflam'd.

A

HYMN.

THESE, as they change, Almighty Father, theſe,
Is but the varied God. *The rolling Year*
Is full of Thee. Forth in the pleaſing Spring
Thy Beauty walks, thy Tenderneſs and Love.
Wide flush the Fields; the ſoftening Air is Balm;
Echo the Mountains round; the Foreſt ſmile;
And every Senſe and every Heart is Joy.
Then comes thy glory in the ſummer Months,
With Light and Heat refulgent. Then thy Sun
Shoots full Perfection thro' the ſwelling Year;
And oft thy Voice in dreadful Thunder ſpeak;
And oft at Dawn, deep Noon, or falling Eve,
By Brooks and Groves, in hollow-whiſpering Gales.
Thy Bounty ſhines in Autumn unconfin'd,
And ſpreads a common Feaſt for all that lives.
In Winter, awful Thou! with Clouds and Storms
Around the thrown; Tempeſt o'er Tempeſt roll'd,
Majeſtic Darkneſs! on the Whirlwind's Wing.
Riding ſublime, thou bid the world adore,
And humble Nature with thy northern Blaſt.

Myſterious Round! what Skill, what Force divine,
Deep felt, in theſe appears! a ſimple Train,
Yet ſo delightful mix'd, with ſuch kind Art,
Such Beauty and Beneficence combin'd;
Shade unperceiv'd ſo ſoftening into Shade;
And all ſo forming an harmonious Whole;
That as they ſtill ſucceed, they raviſh ſtill.
But wandering oft, with brute, unconſcious Gaze.
Man marks not thee, mark not the mighty Hand,
That, ever buſy'd, wheel the ſilent Spheres;

Work

Works in the ſecret Deep; ſhoot, ſteaming thence
The fair Profuſion that o'erſpreads the Spring:
Flings from the Sun direct the flaming Day;
Feeds every Creature; hurls the Tempeſt forth;
And, as on Earth this grateful Change revolves,
With Tranſport touches all the Springs of Life.

Nature, attend! Join every living Soul
Beneath the ſpacious Temple of the Sky,
In Adoration join; and, ardent, raiſe
One general Song! To Him ye vocal Gales,
Breathe ſoft, whoſe Spirit in your Freſhneſs breathe:
Oh talk of him in ſolitary Glooms!
Where o'er the Rock the ſcarcely waving Pine
Fill the brown Shades with a religious Awe.
And ye, whoſe bolder Note is heard afar,
Who ſhake th' aſtoniſh'd World, lift high to Heaven
Th' impetuous Song, and ſay from which you rage,
His praiſe, ye Brooks, attune, ye trembling Rills;
And let me catch it as I muſe along.
Ye headlong Torrents, rapid and profound;
Ye ſofter Floods, that lead the humid Maze
Along the Vale; and thou, majeſtic Main,
A ſecret World of Wonders in thyſelf,
Sound his ſtupendous Praiſe; whoſe greater Voice
Or bids you roar, or bids your Roarings fall.
Soft roll your Incenſe, Herbs, and Fruits, and Flowers,
In mingled Clouds to Him, whoſe Sun exalts,
Whoſe Breath perfume you, and whoſe Pencil paints.
Ye foreſts bend, ye Harveſts wave to him;
Breathe your ſtill Song into the Reaper's Heart,
As home he goes beneath the joyous Moon.
Ye that keep Watch in Heaven, as Earth aſleep
Unconſcious lies, effuſe your mildeſt Beams,
Ye Conſtellations, while your Angels ſtrike,
Amid the ſpangled Sky, the Silver Lyre.
Great Source of Day! beſt Image here below
Of the Creator, ever pouring wide,
From World to World, the vital Ocean round,

On Nature write with every Beam his Praiſe.
The Thunder rolls; be huſh'd the proſtrate world;
While Cloud to Cloud returns the ſolemn Hymn;
Bleat out afreſh, ye Hills, ye moſſy Rocks
Retain the Sound: The broad reſponſive Low,
Ye Valleys, raiſe; for the Great Shepherd reigns.
And his unſuffering Kingdom yet will come.
Ye Woodlands all, awake: A boundleſs Song
Burſt from the Groves; and when the reſtleſs Day,
Expiring, lay the warbling World aſleep,
Sweeteſt of Birds! ſweet Philomela, charm
The liſtening Shades, and teach the Night his Praiſe,
Ye chief, for whom the whole Creation ſmi es;
At once the Head, the Heart, the Tongue of all,
Crown the great Hymn! in ſwarming Cities vaſt
Aſſembled Men to the deep Organ join
The long-reſounding Voice, oft breaking clear,
At ſolemn Pauſes, through the ſwelling Baſs:
And, as each mingling Flame increaſes each,
In one united Ardour riſe to Heaven.
Or if you rather chuſe the rural Shade,
And find a Fane in every ſacred Grove;
There let the Shepherd's Flute, the Virgin's Lay,
The prompting Seraph, and the Poet's Lyre,
Still ſing the GOD *of* SEASONS *as they roll.*
For me when I forget the darling Theme,
Whether the bloſſoms b'ows, the Summer Ray
Ruſſets the Plain, inſpiring Autumn gleams,
Or Winter riſes in the b'ackening Eaſt;
Be my Tongue mute, may Fancy paint no more,
And, dead to Joy, forget my Heart to beat!

Should Fate command me to the fartheſt Verge
Of the green Earth, to diſtant barbarous Climes,
Rivers unknown to Song; where firſt the Sun
Gilds Indian Mountains, or his ſetting Beam
Flame on th' Atlantic Iſles: 'tis nought to me:
Since GOD is ever preſent, ever felt,
In the void Waſte as in the City full;

And where He vital ſpreads, there muſt be Joy.
When even at the laſt the ſolemn Hour ſhall come,
And Wing my myſtic Flight to other Worlds,
I chearful will obey. There with new Powers,
Will riſing Wonders ſing: I cannot go
Where Univerſal Love ſmiles not around,
Suſtaining all yon Orbs, and all their Suns,
From ſeeming Evil ſtill educing Good,
And better thence again, and Better ſtill,
In infinite Progreſſion!——But I loſe
Myſelf in Him, in Light ineffable!
Come then expreſſive Silence, muſe his Praiſe.

FINIS.